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# How Narratives Reflect upon Adolescent Artist Identity

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*Boston University*



COLLEGE OF FINE ARTS

Final research project

**HOW VISUAL NARRATIVES REFLECT  
UPON ADOLESCENT ARTIST IDENTITY**

**by**

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## ABSTRACT

Bridging the formative childhood past to the young cognitive adult, adolescents on their paths to discovering themselves are challenged with expressing their perspectives of identity as revealed in their relationship with their environment, culture, and values. This action-based classroom study explores how and why visual narratives can create or enhance the adolescent artist's ability to reveal and express their identity. Using a gender-balanced mixed ability introductory art class, students were assigned both a skill-based non-narrative art project, as well as a concept-based narrative alternative in the same media. Within a three week period both photograms and pinhole photography art lessons were introduced and completed. Formative and summative self-assessment rubrics were supplemented by anonymous peer and teacher assessments. Collected data also included both versions of the student art, reflections, anecdotes, and narratives by the artists, peers, teacher, and parents, as well as teacher observations and photographic documentation of the process. Analysis of the data indicated a trend that narratives in visual art significantly creates and enhances adolescent identity because it transforms a skill-based task into a perceptual and conceptual expression of personal being and meaning. The final results of the research were applied in a modified and improved unit plan incorporating a conceptual-based narrative with the introduction of new skills and techniques using silver-based photographic media.

Keywords: *adolescent identity, visual narrative, photograms, pinhole, action-based, assessment rubrics*

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## **Chapter One: Introduction to the Study**

If narrative is applied to a visual art challenge, does it significantly improve the adolescent artist's meta-cognition of self-identity? This study, for a Masters Action-Based Research Project at Boston University, will attempt to understand and answer that question.

Carroll (2007) stated "teachers who allow the narrative impulse to fund image making help learners of all ages construct personal meaning while developing a repertoire of representational and expressive skills" (p. 70). How can this statement be validated? Why might narrative cause construction of personal meaning? Will the use of narratives in visual art reveal a structure of an environment set within a culture of social values?

### **Background to the Study**

From the perspective that in art, like in identity, there are no solitary solutions, each art problem, like each soul and solution, is idiosyncratically expressed, with its own unique, complex, and varied manifestations. Whether the narrative is a personal anecdote, a communal history, or a fictionalized fantasy, it reveals our dreams, fears, fortitude and frailty as we share and teach ourselves and others in visual art. Olson (1998) agreed "...that the most important purpose of art is to tell a story---to share one's interests and concerns, one's personal view of the world, one's joys and sorrows, to touch the life of another" (p. 168).

Art and photography began to have significance for the researcher in adolescence, in large part, because of experience with integrating narrative visually. Visual narrative

art that captivated the researcher's adolescent soul, helped to define identity and a sense of place in the community.

Now as a teacher, the researcher has found that the use of narrative in lectures, demonstrations, exemplars, and assignments galvanizes student interest. Is it the suspense initiated in stories, the credibility of actual events, the moral and ethical inferences, the effective elements, or is it more than that? Feldman (1996) stated "the most potent influence on the artistic activity and aesthetic appreciation of older children and adolescents, regardless of racial and ethnic background, is the common culture mediated by film, television, video, and the print environment" (p. 10). If we agree, are the most potent and appreciated films and videos those with the strongest narrative? What makes a strong narrative? The largest financial gross work of art to date, James Cameron's *Avatar* (2009) has earned nearly 2.8 billion dollars in only two years compared to the second highest grossing film in history, Cameron's *Titanic* (1997) at 1.7 billion. Both visual art works were structured by a strong narrative involving conflict with environment, culture, and values, but *Avatar* has been the most successful because the core of the narrative is about conflict with the protagonist's identity. How does this metacognitive self-identity, as expressed through narrative, apply to adolescent artists?

To answer this question, the researcher assigned adolescent Foundation Art students two visual art challenges that gave the student an opportunity to visually express their identity with and without the use of narrative. The assigned non-narrative project focused on technique and skills, whereas the narrative project, although also involving technique and skill, required conceptual synthesis. The process and outcome was then

analyzed, interpreted, and evaluated, and the two parallel approaches compared and contrasted.

### **Research Goals**

There are three goals that the research examined: a) Improved adolescent creativity through integration of narrative in visual art; b) Enhanced student self-awareness, appreciation, and expression of identity through comparison with others; c) Fostered depth and complexity of expression and synthesis in adolescent art through visual narrative. Data collected included multiple assignments in which a minimum of 20 students were given an art problem with and without the requirement to express narrative.

### **Research Questions**

Narratives included both anecdotal, factual and true, personal vignettes and histories, as well as creative fictionalized memories, stories, and/or messages. Formative and summative written self-reflections, anonymous peer reviews, parent anecdotes, as well as teacher and art fellowship assessments that compared and contrasted the visual art process and outcomes with and without narratives. Is there a difference in expression of identity with and without narratives, and if there is what, how, and why? What new questions arise from the answers or lack of conclusions? The focus and reason for this research is not to examine what makes a narrative effective, but rather, understanding how visual narratives reflect upon the adolescent artist identity.

### **Conceptual Framework**

The methodology of this study utilized an art challenge comparing and contrasting two parallel processes and projects with the only difference being the inclusion and exclusion of narrative as a thematic requirement. Data was collected through formative and summative reflections, anonymous peer critiques, parental feedback, and an art teacher fellowship assessment. The data was not only analyzed for evidence of meaning, but also for lack of evidence and its significance.

A majority of the curriculum at Punahou is skill-based craft training: the evolution of art from the abstractions of modern art, to the conceptual of post-modern, to the social issues of 21<sup>st</sup> century art and artists is for the most part neglected. Gardner (1990) confirmed that “given emerging consensus that art education should extend beyond the atelier and beyond “self-expression,” the issue arises about which forms of education are possible and which are desirable, and how such forms might best be achieved” (p. 38). Understanding if and how visual narrative might impact the adolescent artist’s cognition of identity is one focused approach in the research to answer this question.

### **Theoretical Framework**

The proposed research involved three areas that include prior studies and publications of visual narrative art, non-narrative visual art, and historical, contemporary, and student exemplars of visual narrative art. One comparative study by Olson (1987) involved visual learners that improved their writing skills through a process that included drawing. Carroll (2007) reflected that “in a similar way, verbal learners who find



themselves stuck in the process of visualization can use written language to feed ideas and identify representational problems to solve, in making images richer” (p. 72).

Value and perspective of visual narrative is enhanced when there is a clear definition and understanding of non-narrative visual art. Efland (1990) stated “the sequence of drawing from drawings, drawing from casts, and drawing from the model was viewed as the heart and core of the method from the latter years of the seventeenth century to the latter years of the nineteenth century” (p. 37). It would take very little effort to observe and conclude that this pedagogy is still the primary methodology in many intro art, drawing, and painting classes in the 21<sup>st</sup> century. Why does this persist and what catalyzed changes away from non-narrative visual art practices?

Vygotsky (1978) concluded “the most significant moment in the course of intellectual development, which gives birth to the purely human forms of practical and abstract intelligence, occurs when speech and practical activity, two previously completely independent lines of development, converge” (p. 24). Speech and narrative both involve language, structure, symbol making, and the intent to communicate where visualization can be realized through practical art-making activity.

### **Significance of the Study**

Punahou School’s 9-12 art curriculum is based on the leadership and initiative of Dick Nelson who was the Art Department head from 1954-1977. In 1960, Nelson took a sabbatical to study with Joseph Albers at Yale. Daichendt (2010) explained “the legacy of Albers and his effects in the United States is an example of the artist-teachers’ influential

visual thinking processes brought into the classroom. From Bauhaus to your house, the art educational theories still play a role in art education at all levels” (p. 115). Albers started his teaching at Bauhaus which was founded in Weimar, Germany in 1919. This is still the model used today, nearly 100 years later, at Punahou School.

Olson (1998) asserted “it becomes increasingly clear that the...favored elements and forms of expression---of individual artists are closely related to their personal narratives. Even though most art historians would not generally categorize certain artists’ works---such as works by Joseph Albers...as narrative, I suspect that direct connections to their life experiences could, in fact, be made rather easily in the case of each and every artist” (p. 171). Therefore, if present art education paradigms based on technique and skill based pedagogy are obsolete, how might art challenges that explore and express personal and social identity be most effectively fostered? Analyzing art course titles at high schools and colleges reveal a divide between the Bauhaus, media based, skill oriented paradigm and programs where conceptual development of the art student and their identity is the curricular goal. How might the use of narrative in a technique and media based class bridge the gap for the adolescent artist to conceptually and visually express identity? McLean (2005) explained, "like this study, prior research on meaning making with adolescents has used self-defining memories as the narrative unit of analysis because these memories are central to one's sense of self and become fodder for constructing the life story" (p. 683).

**Limitations of the Study**

Maxwell (2005) summarized “a crucial issue in addressing validity is demonstrating that you will allow for the examination of competing explanations and discrepant data---that your research is not simply a self-fulfilling prophecy” (p. 126).

**Methodological constraints.**

In open critiques, the artist of a piece being critiqued was welcomed to contribute to questions, observations, interpretations, and evaluations *only after* peers discuss and critique the work. If others know the intent in advance, they will be biased to backward design their responses to fit the artist’s vision and not their own subjective interpretation of the process and outcome.

Ideally, this research would have included a student sampling more representative of the 200+ Foundation Art students per year, rather than the 22 adolescent artists in the researcher’s class.

**Motivational constraints.**

Grades are the currency for student motivation: Parental approval and validation, self esteem and social ranking, as well as *perceived* value and success in college, career, status, and personal income can be linked to grades earned. Wiggins & McTighe (2005) queries “...the challenge of validity: At what events or data should we look to obtain the most telling evidence of more general abilities?” (p. 182). Therefore, it is critical that grades do not influence or create a bias in this study and must be designed as to not favor either the narrative or non-narrative visual art.

Can visual expression of identity, with or without narrative, be self motivating enough for the adolescent artist, without the incentive of grades? McLean (2005) affirmed, "the life story begins to emerge in adolescence because of the onset of formal operations, physiological maturity, and often the demands for establishing oneself in the world through work, school, and family, demands that tend to allow for or even require meaning making. Further, during disruptive episodes, such as transitions, cognitive demands are higher to make sense of new experiences" (p. 683). As their first high school visual art course, Foundation Art students are in transition and are cognitively experiencing art for the first time, not as recreation or as a supplement to other studies, but rather as a means of self-expression and a connection with their relationship with their environment and cultural values.

#### **Time and resource constraints.**

Although a limitation to every study, time and resource were not *significant* concerns here, but were constraints, based on the researcher's past experience and confidence in the adolescent artists' time management skills, course schedule, and facilities at Punahou School.

#### **Researcher's bias constraints.**

The greatest threat to the legitimacy of the study is assuming invalid criteria and standards to interpret and evaluate the process and results. The researcher, although sympathetic and cognitive of bias, is influenced by his gender, age, education, culture,

and experiences as a student and educator that filters and skews his observations, analysis, interpretation, and assessment of both process and outcomes.

## **Conclusion**

The background to the study for this action research introduced the historical foundations of two art education paradigms, skill based versus conceptual based, that frames the question if and how the integration of visual narrative as a thematic concept might express identity differently than a purely skill based art challenge for adolescent students. The research goals and questions focus on improvement of art education pedagogy through enhancement of adolescent cognition, creativity, and transfer. The researcher's prior knowledge and experiences, areas of research and research methods, as well as the goals were presented in both the conceptual and theoretical framework. Validity threats were presented through the limitations of the study which included methodological, motivational, time and resource, as well as researcher bias constraints.

Before initiating the action research, chapter 2 reviewed literature that gave a foundation of published research and findings from previous researchers seeking to discover if and how visual narrative not only reflects the adolescent artist's identity, but in unique, idiosyncratic, and transformative ways for each individual.

**Definition of Terms**

Art challenge---Synonym for art exercise, assignment, project, work, or problem. Implied by the use of the word *challenge* is that the student artist is not simply reproducing or exercising their visual competency, but rather are using perception and conception to synthesize and transform ideas and images in ways that fosters growth and development.

Bauhaus---Literal German translation means *Build house* or *House of Construction*.

Founded in 1919 Weimar, Germany, and closed in 1933 Berlin, the curriculum combined craft and art, and became famous and influential in its approach to design.

Foundation Art—At Punahou School in Honolulu, Hawaii, since 1970, this prerequisite semester visual art course for high school art students, introduces perceptual and conceptual skills before a minimum of three media based visual art courses to fulfill graduation requirements. Origin of course linked to the *Vorkurs* foundation course at the Bauhaus School of Design.

Machinima--- The use of real-time [3D computer graphics rendering](#) engines to create a video narrative. Most often, [video games](#) are used to generate the [computer animation](#).

Metacognition—Thinking about one's own mental processes; analysis of self-awareness.

Punahou---Literal Hawaiian translation means *The new spring*. Founded in 1841 in

Honolulu, Hawaii, it is the largest K-12 independent school in the United States.

For the purposes of this research paper, refers to the Academy only; grades 9-12.

## **Chapter Two: Literature Review**

### **How Narratives Reflect Upon Adolescent Identity in Art**

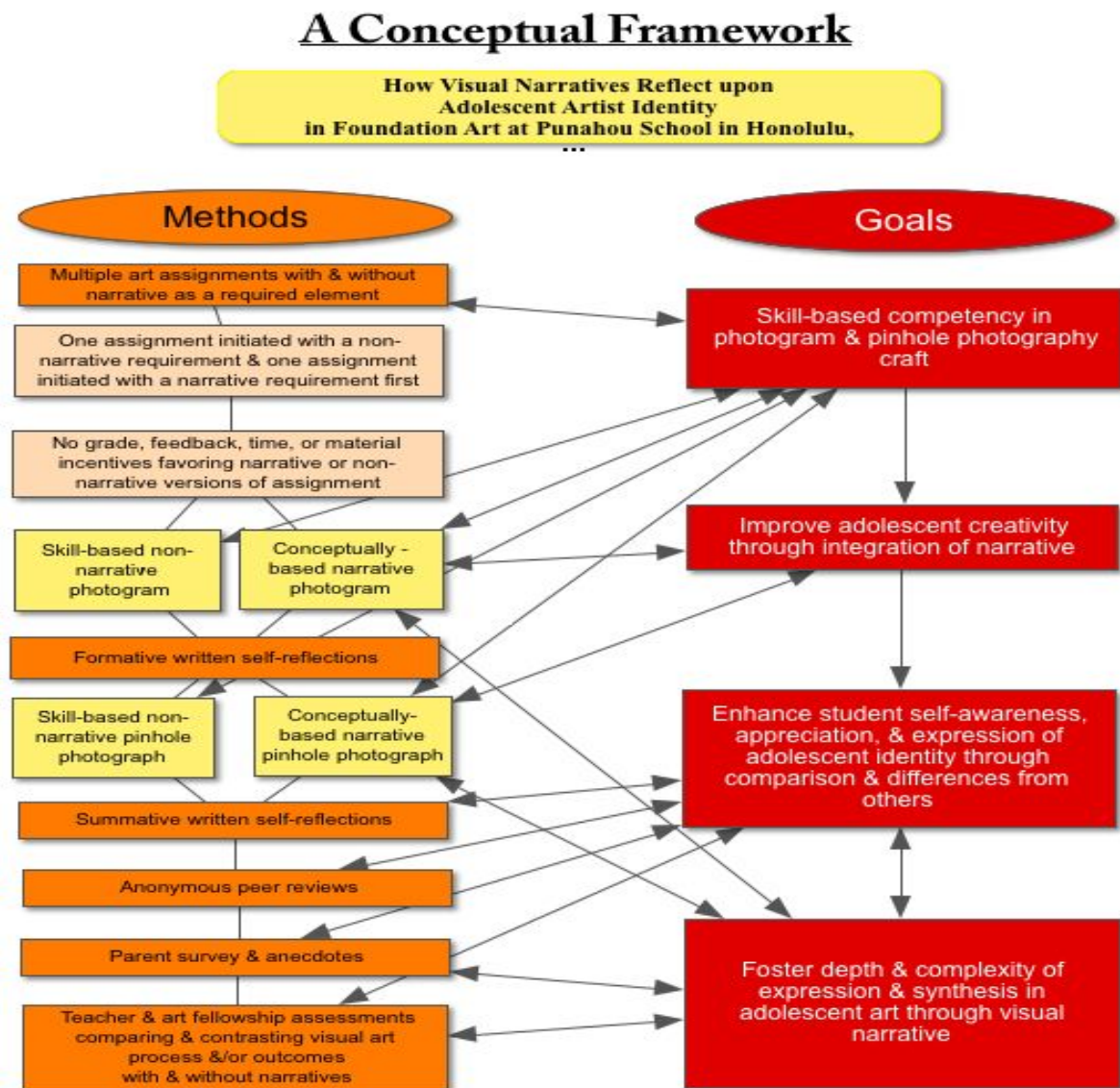
Today's adolescents arrive in the class and art studio filled with fresh fictional and factual narratives as passive observers from a previous class, a mini-drama during a lunch break, stories heard on the walk, bus or car ride to school, a pod cast, radio show, anime clip, or machinima. Technology, however, has fostered greater interactivity and participation where the narrative is created by the student in texting, chat rooms, blogs, and wikis, simulation software, role playing games, and youtube videos. Visual narratives, in the form of photography, videos, drawings, and digital art, and non-visual narratives, once the domain of a few, is now created and produced by the adolescent masses on free or inexpensive internet sites such as Picasa, Tumblr, Flickr, or Facebook. Why the explosion of interest, so prevalent, that it has become an integral part of our 21st century culture?

In this review of the literature for an action-based art research study, there is a substantial body of published theories that correlates the adolescent need to establish self-identity with the use of narrative that creates significance and meaning in the cognitive development of the student and their context with their culture, environment, and values.

### **Conceptual Framework**

An artist educator for 20 years, the primary researcher for this study experienced engaging and effective teaching through the use of narrative in both lectures and

exemplars and wanted to discover if and how the use of narrative in student art might improve adolescent art in terms of a synthesis of identity. With the rapid change in technology, prior research may have become obsolete in relation to theories and findings related to adolescent identity and narrative in visual art. Through a rigor of methods and a commitment to objectivity, figure 2 below maps out the methodology and objectives of the conceptual framework:



*Fig. 2 Conceptual framework*



## **Review of the Literature**

There are three areas that helped to contextualize this action-based study relative to previous studies and peer-reviewed knowledge. a) What are the supporting theories in literature that root the study's assumptions and premise? b) Are there conflicts or inconsistencies between and in theories and findings that threaten the study's validity? c) In actual practice and findings, what evidence has been published that confirm the method and goals of this research?

### **Supportive theoretical literature.**

Visual narratives and their ability to reveal the artist's identity and culture has been documented since the discoveries of the Lascaux, France cave paintings in 1940 when four boys accidentally discovered the caves while searching for their lost dog, *Robot*. Carbon dated to 17,300 B.C., it is probably no coincidence that the appearance of art correlates with the disappearance of the Neanderthals and the earliest appearance of Homo Sapiens (Bahn, 2007). We do not have evidence of art before homo sapiens, and the earliest art were visual narratives. Since 1940, many other artifacts have been discovered that may place the earliest art back between 40,000-100,000 B.C. Most prehistoric theories and evidence, including early Egyptian art from the Nile Valley, often has a symbolic or narrative element that expresses as much about the identity of the artist's culture as it does the environment and values of the society that valued the aesthetic.

Like today, most ancient art reflected daily routines, rituals, and events. Carroll (2007) stated that "narratives that deal with everyday life provide students important opportunities to reflect upon and find meaning in their experiences" (p. 71). Wilson and

Wilson (1979) more specifically categorized that “...open-ended art designed to accommodate personal stories offer a window into the lives young people lead, their journeys, fears, losses, discoveries, and accomplishments” (p. 7).

One of the art challenges of this action-based study involved the creation of abstract photograms. Olson (1998) dissects abstract examples from Mondrian to Pollock and argues “...that the vast majority of art either relates to story in and of itself or relates in some way to the individual artist’s life and is therefore part of the artist’s personal narrative” (p. 168). Thus even in abstract modern art that would not be considered a visual narrative, a narrative about the artist's identity can be interpreted and expressed from images that superficially may appear to lack a narrative element.

#### **Counter indications in theories.**

Maxwell (2005) summarized “a crucial issue in addressing validity is demonstrating that you will allow for the examination of competing explanations and discrepant data---that your research is not simply a self-fulfilling prophecy” (p. 126).

Narratives are often highly structured and not open-ended. There is an assumption that the story will have a plot and that the plot has a specific structure and moral. A protagonist is introduced in a setting where there is, or will be, a conflict with an antagonist. A second act heightens the suspense and conflict that leads to a climax, etc. Narratives are usually realized as written or verbal language. However, Olson (1998) warned “...it is often the student with highly developed visual skills who has difficulty with language expression...” (p. 194). This would seem to counter indicate narrative as an element to enhance visual expression to reveal identity. And yet, does the art, in fact, reveal the artist's identity, or the artist's desire to transform their identity?

“...Scholars have begun to look seriously at children’s youthful production, and fledgling works of art emerge as among the most salient (and most appealing) of them....Western artists themselves have begun to embrace styles and forms that are reminiscent of children’s early artworks...” (Gardner, 1990, p. 20).

This would conflict with the importance of identity, as certainly Picasso or Chagall may have used a child-like aesthetic in their art, but certainly did not live a child-like life style or identity. The identity they may project is a goal or state of mind, but interpretations of their visual narratives could not be correlated to their identity.

***Punahou's skill-based non-narrative curriculum.***

Punahou’s present high school art curriculum is based on Bauhaus principles, and the leadership and influence of Dick Nelson as he shaped it in 1970 to follow what he had been taught by a former Bauhaus teacher, Joseph Albers, at Yale. In his short biography about a Bauhaus-trained potter, Marguerite Wildenhain, Sessions (2000) wrote “Wildenhain believed that art teachers were not thoroughly trained in their art form and that students were not able to spend enough time learning their craft. Her...Bauhaus training, and belief in the apprenticeship system were at odds with the fractured institutionalized scheduling for art students...” (p. 12). Certainly this perspective, which has been the core of the curriculum at the researcher’s school for the past 41 years, contradicts conceptual notions and value of narrative as it prioritizes skill, technique, and craft based art making above self-expression.

**Actual practices and findings.**

Visual culture is full of anecdotal evidence of the power of visual art narratives on

adolescent identity as both a role model in cinema and television, to personal expression on facebook and youtube. McLean & Mansfield (2011) wrote “research has clearly shown that narrative identity, a coherent and meaning-filled life story, is a critical component to a happy and healthy life” (p. 1).

From virtual pets, role playing games, and Sims™, to the thousands of digital photos and video clips, and the 24/7 internet blogs, chat rooms, and Skype™, adolescents are addicted to narrative, instant imaging, and their self-identity. The volume of self-portraits alone, as perceived only ten years ago, would have been considered excessively ego-centric, psychologically imbalanced, and a sign of either insecurity or extroversion. Nevertheless, today, most adolescents have a very strong narrative identity, and today’s parents when punishing or ‘grounding’ an adolescent does not take away the car keys, but rather visual narrative privileges in the form of a Droid™ /iPhone™ or social inter networking access. For male adolescents, that usually equates to live multiplayer video gaming on a PC or Xbox 360™.

“The role of the art teacher is not just how to teach either the techniques or art making or the absolute value of art by making or looking at art. Rather, it is how to draw students’ interest and motivation to create art to find themselves in their own ways.... (Beginning in) 2002, Japan’s Ministry of Education has adopted pop culture (manga, illustration, photo, video, computers) to express students’ thoughts/ideas of what they think and what they want to be” (Toku, 2001, p. 15).

Foundation Art at Punahou, for many students, is a dumping ground for incoming freshmen not motivated to pursue music, dance, or theater, but in need of visual art credits for graduation. It is the only prerequisite visual art course, and many adolescents walk in to class with great reluctance, apathy, and/or low esteem. Carroll (2007)

reinforced “narratives that deal with everyday life provide students important opportunities to reflect upon and find meaning in their experiences....An invitation to recall memorable events and significant others (Ruopp, 1996) can inspire more complex visual stories” (p. 71).

The transition from middle school to high school is a challenge as the child becomes an adolescent and with growth, changes physiologically, emotionally, intellectually, and socially. Finding acceptable channels of self-expression are difficult when the individual themselves are in flux and are uncertain. Ruopp (1996) explained “these children are at an age when they are searching for an identity—a place to fit in. When I create a narrative unit in my classes, I deliberately build in questions asking the students to look at who they are, what’s important to them and why” ( p. 20).

## **Conclusion**

There is a wealth of evidence and literature that supports if and how visual narrative reflects upon the adolescent artist and their identity. Can a Bauhaus skill-based curriculum merge with a narrative visual element? Prior studies indicate that narrative does improve, inspire, and foster a depth and complexity of adolescent visual expression of identity. What is compromised in the present skill and technique development if the focus is shifted to a conceptually based visual narrative and away from a perceptually based non-narrative skill?

In chapter 3, data collection methods were designed, scaffolded, and refined. Validity threats and assumptions were carefully monitored and eliminated, as my only meaningful goal is to discover facts and not perpetuate presumptions.

### **Chapter Three: Methodology**

#### **Design of the Study**

The methodology of data collection in this action or classroom-based study used triangulation to eliminate validity threats to the findings and possible conclusions. The primary research information was gathered by the researcher and was created by adolescent artists, their self-reflection and self-assessment of their work, as well as the input of peer, parent, and the art educator-researcher.

From the Visual Narrative Unit (Appendix A p. 59) the lesson plans for photograms and pinhole photography (Appendix A p. 63) were employed. Adolescent artists produced base line non-narrative skill-oriented outcomes and corresponding experimental narrative concept-oriented alternatives adolescent art as the first phase toward triangulation. Part two was the formative and summative data collected from the artist themselves, and included their self-reflections as well as a self-assessed evaluation rubric. Part three was the same form of data, both critiques and assessment rubrics, but the feedback came from an anonymous peer, teacher, parent, and art teacher-researcher. All data was collected within a three week period from the researcher's Foundation Art students at Punahou School in Honolulu, Hawaii. In table 3.1 that follows, the objectives, rationale, methodology, sources, and timelines for the data collection are charted:

<i>What do I need to know?</i>	<i>Why do I need to know this?</i>	<i>What kind of data will answer the question?</i>	<i>Where can I find the data?</i>	<i>Whom do I contact for access?</i>	<i>Time lines for acquisition?</i>
How and why might narrative enhance visual art for an adolescent student artist?	To assess if the design of narrative will unlock expressive and personal truths about the identity, culture, and values.	Multiple art assignments with & w/out narrative as a required element. Open & closed critiques comparing and contrasting visual art with & without narrative.	Student journals, portfolios, and crit boards in the studio, lab, or teacher's office.	Student artist, peers, parents, art teacher, art teacher fellowship.	2 <sup>nd</sup> quarter: 10/26-31 for non-narrative base examples. 11/1-8 for narrative versions. 11/9-14 for observations, feedback, surveys, critiques, reflections, and assessment.
How does visual narrative reflect upon the adolescent artist and their identity, environment, culture, and values?	To assess the impact of narrative vs. non-narrative visualization in student art.	Formative and summative open and closed self, peer, family and teacher critiques.	Student journals, portfolios, and crit boards in the studio, lab, or teacher's office.	Student artist, peers, parents, art teacher, art teacher fellowship.	2 <sup>nd</sup> quarter: 10/26-31 for non-narrative base examples. 11/1-8 for narrative versions. 11/9-14 for observations, feedback, surveys, critiques, reflections, and assessment.
How can the use of narrative in visual art foster a process of discovery or by design limits innovation?	To assess if narrative enhances or inhibits self-expression and creativity in the adolescent artist.	Self, peer, family, and teacher assessed evaluation rubric comparing and contrasting skill-based non-narrative vs. concept-based visual narrative art.	Surveys, critiques, and assessment rubric.	Student artist, peers, parents, art teacher, art teacher fellowship.	Beginning of 2 <sup>nd</sup> quarter: 10/26-31 for non-narrative base examples. 11/1-8 for narrative versions. 11/9-14 for observations, feedback, surveys, critiques, reflections, and assessment.

*Table 3.1 Data Collection Chart & Timeline*

### **Primary Research Methods**

The following describes the setting, including demographics, from the action classroom-based research project with facts that describe the population. Given more time, the data base could have been greatly increased, but the sampling primary sources used were typically representational in terms of gender, age and maturity, artistic skill and ability to learn, as well as percentage of those with special learning disabilities.

#### **Data pool demographic.**

The primary research was conducted on the researcher's sole Foundation Art class in the fall semester of 2011 at Punahou School in Honolulu, Hawaii. Foundation Art is a prerequisite mandatory semester-long visual art course for students electing not to get their graduation requirements in the arts through the music or drama curriculum. At a minimum, it will represent 25% of a student's visual art requirement for graduation. Genders were equally represented (11 each) of the 22 students in the class. There are 17 ninth graders and 5 tenth grade students ranging in age from 14-16 years. Punahou is an exclusive private school with most students entering in K, 4th, 7th, and 9th grade. Four of the students are in their first year at Punahou. Admissions is based on a variety of criteria. Financial aid claims to support 100% of all families demonstrating financial need, however, even parents receiving financial aid are paying 100% of their expected financial contribution based on their income, which is more than the cost of public school. In other words, nothing is free: every visual art course incurs a lab and studio materials fee.



**Primary researcher.**

Notable factors which may influence or bias the researcher:

- a) 52 year old male with 2 years experience teaching at the undergraduate and graduate level in private universities, 2 years artist-in-residence in public schools, 16 years at the present private school and a version of the Foundation Art course.
- b) Formal education from K-12 in public schools; undergraduate at public university majoring in film (a highly narrative visual art at UCLA); post-graduate at private university in art education (Boston University).
- c) Father of two; daughter and son have taken the Foundation Art course; daughter is an undergraduate art major, and both have an aptitude in music and visual art.
- d) Presently teaching in addition to Foundation Art, one section of film-based photography, two sections of digital-based photography, one section of video, and extra-curricular yearbook advisor which engages both narrative journalistic and non-narrative graphic design training.
- e) Leading a year-long K-12 Art Learning Fellowship with five peer art teachers and an Advisory Committee of six other peer art teachers and two administrators.

**Non-narrative skill-oriented base assignment.**

The initial assignment introduced and familiarized adolescent students to the historic context of master, student, and teacher produced photograms and pinhole photography as well as the process and techniques necessary to create expressions in this media and genre of work. Master, student, and teacher photogram in figure 6.2 (Appendix B p. 75) and pinhole photographs exemplars in figure 6.3 (Appendix B p. 76) were observed, analyzed, and assessed.

### **Skills acquisition and mastery.**

An introduction to the photo lab and darkroom facility included safety issues, set-up and clean-up procedures, lab rules, emergency and accident protocols, definition and use of new vocabulary, proper and improper technique and handling of tools, materials, and processes, storage and maintenance awareness, distribution of resources, and minimum expectations of outcomes and troubleshooting.

### **Materials, tools, facilities.**

As the primary researcher has access to and experience with photographic tools (Fig. 3.1), materials (Fig. 3.2), and facilities (Fig. 3.3), the following lists are extensive and represent a nearly ideal teaching and learning environment. Many, if not all items on the list, can be substituted for less expensive and pragmatic items, and the items included on the suggested inventory represent 15 years of growth and accumulation of materials and knowledge.

<b><u>Tools List</u></b>	
<b><u>Qty.</u></b>	<b><u>Material w/dimensions</u></b>
1	Tomato pin cushion w/ emery strawberry
120	Size 24 straight pins
1**	Scissors
1**	Exacto™ knife
1	Round metal punch or auger
1	Hammer
2	8x magnifier loupe
6	Tongs
1*	11x14" glass proofer
1	Camera for teacher documentation of process
1	Flatbed scanner for teacher documentation of student visual & written outcomes
1	Adobe Bridge™ and Photoshop™ for image organization & editing
1	Laptop computer

*Figure 3.1 Tools list*

<b><u>Materials List</u></b>	
<b>Qty.</b>	<b>Material w/dimensions</b>
1*	Artist's sketchbook journal
10*	Ilford™ RC Deluxe 8x10" Multigrade IV B&W satin photographic paper
10*	Ilford™ RC Deluxe 8x10" Multigrade IV B&W glossy photographic paper
5*	Ilford™ RC Deluxe Postcard Multigrade IV B&W luster photographic paper
1**	Sharpie™ black extra fine point permanent marker
1**	Sharpie™ black fine point permanent marker
1**	Sharpie™ black king size permanent marker
5	Long handle Size 10 flat brushes
5	Sponges
1***	Re-closable light-proof container, not to exceed 12" in any dimension
5	2" black Gorilla™ roll tape
5	2" black mat camera roll tape
5	1" masking or blue painter's roll tape
5	Black mat aerosol spray paint
1	50' medium to heavy gauge aluminum foil
2-20	Student and teacher produced labeled narrative and non-narrative exemplars: Pinhole camera, pinhole paper negative, pinhole postcard positive, negative & reversed photograms
1*	Formative artist's self-reflection critique template & assessment rubric
1*	Summative artist's self-reflection critique template & assessment rubric
1*	Anonymous formative peer critique and assessment template
1*	Optional parent multiple choice and written anecdotal response to prompt survey
1*	Parent/guardian permission or waiver to publish photographic image of minor
1*	Teacher evaluation, assessment, and critique comparing narrative & non-narrative work
1*	Peer teacher evaluation, assessment, & critique comparing narrative & non-narrative art

*Figure 3.2 Materials list*

<b><u>Facilities</u></b>	
2	Light tables
1	Well-ventilated, dust & temp. controlled dark room w/ceiling fire suppressing sprinklers
1	Non-carpeted, slip resistant, floor
1	Wall clock with seconds hand
1-9	Amber colored safelights (15 watt tungsten filtered or Thomas™ sodium vapor)
1*	Enlarger with baseboard, lens, and foot-switch controlled timer
1	Large sink with cold running water, ph drain trap and silver recovery unit
1	Emergency eye wash or eye flush kit
1	First-aid kit
1	Material Safety Data list with first aid procedures
1	Overhead room lights with switch and battery powered emergency light system
1	EPA-approved maintenance log
1	Fire marshal certified and inspected fire extinguisher
3	11x14" or larger photo chemistry trays
20	Liters working solution Ilford™ Multigrade developer (68-80°F)
20	Liters working solution Ilford™ indicator stop bath
20	Liters working solution Ilford™ rapid fixer
1	Circulating water wash
1	Paper towels
5	Aprons or smocks
5	Neoprene, latex-free, gloves
1	RC (resin-coated) print dryer
1	Class room with LCD projection system and document camera
1	Computer with internet access
1	Large critique board
1	Access to outdoor, no traffic area for use of spray paint

*Figure 3.3 Facilities list*

### Data Collection

Researching while teaching was a challenge for data collection as the conflicts of purpose, the need to observe and remain objective as a researcher vs. the need to influence and educate as a teacher, are difficult, if not impossible to achieve simultaneously (Wong, 1995). Given this paradox, the researcher designed the lesson plan to separate teaching and instructions lessons from facilitating and observing. Instruction and teaching were employed while explaining and demonstrating the project, whereas the researcher would avoid influencing while students work to create their assignments by minimizing interaction to observation, recording, and facilitating. This latter process was reinforced by the researcher actively assuming the role of a photojournalist, documenting student processes and outcomes.

### Formative skills-based non-narrative photograms and pinhole photographs.

After the initial phase of trial and error and refinement, students paused to self-reflect and anonymous peers completed a prompted critique as outlined in Figure 3.4:

Name, date, title, media?

- *In formal aesthetic terms describe your best draft.*
- *What is your interpretation of what is being visually expressed or communicated?*
- *Identify another interpretation or meaning that can be understood from the art.*
- *How do the multiple interpretations support each other and/or how do they conflict?*
- *How does the conflict reveal depth and complexity or is it random and chaotic?*
- *In terms of experimentation, innovation, or originality, how does the work succeed?*
- *What visual evidence supports that the artist was being intentional in the results?*
- *What can be deduced about the artist's identity through this image?*
- *In other words, are there clues about who he or she is? Where they live? Their age?*  
*What do they do or what do they care about? What do they want or need?*  
*What do they believe or why? What is their place in time and space?*
- *In your next draft, what do you intend to improve or change?*
- *What would you not change? Why?*

Figure 3.4 Sample formative self-reflection critique

### **Summative concepts-based narrative photograms and pinhole postcards.**

The following phase repeated the use of skills acquired from the initial assignment but added a narrative element to express a concept. Adolescent student artists then completed the following critique prompts as outlined in Figure 3.5:

Name _____	Date _____
Title _____	Media _____
<p><i>In formal aesthetic terms (composition, line, balance, focal point, counter point, values, etc) describe your best overall work:</i></p> <p><i>What is your interpretation of what is being visually expressed or communicated?</i></p> <p><i>Identify a different interpretation or meaning that can be understood from the art.</i></p> <p><i>How do the multiple interpretations support each other and/or how do they conflict?</i></p> <p><i>Does the conflict reveal depth and complexity or is it random confusion and chaos? Why?</i></p> <p><i>In terms of experimentation, innovation, or originality, how and why does the work succeed?</i></p> <p><i>What visual evidence supports that the artist was being intentional in the process or results?</i></p> <p><i>What can be deduced about the artist's identity through this photogram or pinhole photograph?</i></p> <p><i>In other words, are there clues about who he or she is? Where they live? How old they are? What do they do or what do they care about? What are they interested in, or what do they want? What do they believe or why? What is their place in time and space?</i></p> <p><i>How is this final piece different and/or improved from the last draft you self-reflecting on?</i></p> <p><i>What do you feel worked really well? Why?</i></p> <p><i>What would you change and not change? Why?</i></p>	

Figure 3.5 Summative concepts-based visual narrative critique

**Self, peer, and teacher assessment rubric.**

To triangulate the data collected, the art assessment rubric (Fig. 3.6) was distributed and required completion by the artist, an anonymous peer, and the teacher:

---

**Assignment assessment rubric:**

**Assessment of (artist/title):** \_\_\_\_\_

**Assessment by (or anonymous)** \_\_\_\_\_ **Date** \_\_\_\_\_

Criteria	Unsatisfactory or needs significant improvement ----1 point----	Satisfactory or evidence of understanding ---2 points ---	Better than satisfactory or average but not extraordinary or truly excellent ---3 points ---	Excellence; Gallery/show quality; exemplary; outstanding; extraordinary - --4 points ---
Vision/Intent: Visual evidence of planning, practice, and process of intentionality				
Discipline/work ethic: Visual evidence of preparation, persistence, experimentation, and effort that results in growth and improvement				
Craft/technique: Visual evidence of level of execution of skill or skills that is perceptual				
Originality/Self-expression: Visual evidence of non-conformity, innovation, unique qualities of individuality and risk.				
Synthesis/Connections: Visual evidence of conceptual transference of an idea merged with an identity manifested through aesthetics.				
Metacognition/Reflection: Written evidence through title, narrative, and/or assessment that enhances the visual aesthetic and conceptual intention.				
Overall effectiveness of image to express the artist's identity, environment, culture, and values.				
Total points divided by 7	<1.5	>1.5	>2.5	>3.5

*Figure 3.6 Assignment assessment rubric*

**Optional parent anecdotal response survey.**

At Punahou School, all teachers are given access to primary and secondary parent email addresses. An optional parent response survey in figure 6.1 (Appendix A p. 73), was emailed to all primary and secondary parents immediately after the completion of the student's formative self-reflection critique. A follow up email was then sent upon completion of the second phase summative reflections.

**Data Analysis**

The collected data was interpreted and evaluated through analytic induction, comparison of base line formative work with modified summative work, and contextual content analysis. There were multiple perspectives evaluating the results which included the adolescent student artist, an anonymous peer, and the researcher teacher. Using an analytical rubric, the formative non-narrative and summative narrative art were evaluated for its effectiveness to reveal the artist's identity, environment, culture, and values.

**Avoiding false positives.**

The research question is concerned with answering how *visual* narratives reflect upon adolescent artist *identity*. Two key elements here are the percepts of vision and the concepts of identity. The researcher is not seeking if written or verbal narrative used to explain or supplement the visual art enhances the expression of identity. This may seem to be a fine or ambiguous distinction, but the objective is to better understand not *if* but *how* the use of a concept driven narrative can perceptually express adolescent identity in ways not evident or cognitive in a skill driven non-narrative visual expression.



**Synthesis of the reflections, rubrics, and results.**

A master document was created from the coding and categorizing of the critiques, rubrics, and results. Anomalies were noted and the open ended study given closure when the researcher formed a conclusion that may be more formative in raising new questions than summative in answering the initial inquiry.

**Conclusion**

The methodology of this action based study raises both epistemological questions as well as an attempt at an insight into ontological perspectives of the adolescent artist. Although the test group of 22 students in approximately 3 weeks is a relatively small population in a short time frame, the research paradigm is not intended to be conclusive, but rather, inclusive for future data collecting and analysis. Chapter Four reveals the data collected and analyzed.

## **Chapter Four: Report of Findings**

This chapter presents data collected from 17 freshmen and five sophomores in two lessons over two weeks from a Foundation Art class that participated in two related assignments. Both assignments incorporated two versions; a skills-based non-narrative photogram and a pinhole photograph compared with a concept-based narrative photogram and a pinhole postcard. The goal was to discover and understand how visual narrative can reflect and reveal adolescent student identity.

### **Significance of the Study**

The significance of the study was to understand how and if a conceptual or thematic element required in a skill-based process would affect adolescent art and artist in improving the expression of their identity. During the class-studio action process, the researcher would alternate from teaching to researching, with every attempt to avoid both roles simultaneously. Distinct phases of each lesson alternated between teaching the process and goals versus observing, recording, and documenting data. The data includes skill-based non-narrative photograms and pinhole photographs, concept-based narrative photograms and pinhole postcards, student reflections and narratives, assessment rubric averages from the student artists, anonymous student peers, and the teacher-researcher, data tables, bar and scatter comparison charts, as well as photographs by the researcher documenting the student art-making and assessment process.

This Findings Report addresses Patton's (2002) four prompts of significance in research projects: Evidence, understanding, support of previous knowledge, and utility.

**How Findings are Consistent with Other Knowledge**

There have been many researchers and writers who have supported the idea that narrative enhances art and our understanding and appreciation of the art, the artist, and their identity. Carroll (2007) notes that "Silvers (1995) makes the case that words mediate how art is seen. The content of what is said and how the story is told both matter" (p. 150). "...Developing a visual vocabulary for storytelling, exploring narrative formats, and pursuing different ways of generating stories provide substantial learning in art while serving, at the same time, a very personal and human need" (Carroll, 2007, p. 70). In Carroll's book, *Better Practice in Visual Arts Education*, are dozens of references that helps her to conclude that "teachers who use specific strategies to help students visualize and express ideas from imagination, memory, and experience assist in realizing personally significant imagery while advancing representational skills, visual perception, and recall as well as reflective and intuitive processes for thinking" (Carroll, 2007, p. 68).

Olson (1998) asserted that "research tells us that a close partnership between visual and verbal languages enables many students to perform at a much higher level of visual and verbal literacy" (p. 179).

"I believe that the most important purpose of art is to tell a story—to share one's interests and concerns, one's personal view of the world, one's joys and sorrows, to touch the life of another. I argue that the vast majority of art either relates to story in and of itself or relates in some way to the individual artist's life and is therefore a part of the artist's personal narrative" (Olson, 1998, p. 168).

The most popular art the world has embraced is cinema, and the lines between narrative, visual art, and identity in terms of both the authors, artists, and how we as an audience responds or identifies with the characters is complex but evident.

"Every artist becomes a unique witness of the life of the mind, the life of the spirit. And oddly enough, the more exceptional or unique he appears, and the more odd or unusual the work itself, the greater will be the number of people who recognize themselves in it. It is as though what is most rare is fundamentally the most universal" (Seuphor, 1957, p. 82).

In terms of sales, interactive videogames and social networking further blends identity, narrative, and art in ways that make visual culture seem simple and less significant.

### **Bias and Validity**

#### **Constraints of the research.**

There were many constraints to the research that threatened validity. The greatest perceived limitation was time. Given the short window for the action and the data collection, the base assignment and variation had to be kept extremely simple. Given more time, the outcomes may have been considerably different. Also because of time constraints, the researcher was unable to include a peer teacher's assessment nor a greater qualitative use of formative reflection and feedback.

A continuing constraint involved the peer review process and deadlines for the research paper as dictated by the university's protocol. Graduate students on the east coast who may work full time, have Monday night to refine their papers based on peer review from Sunday evening. Living in Hawaii, the researcher's work is due at 7:00 pm Monday,

and effectively must submit their final drafts on Sunday evening if they are to teach on Monday. There are many inherent pros and cons of distance learning, but given the time zone issue, collaborative peer reviews and general feedback and communication becomes problematic with each time zone difference.

### **Bias.**

It is human nature to desire and work toward a belief that one's efforts are significant and meaningful. Without it, inspiration would dissolve. Therefore, the research question is biased to find positive results. Given more time, the base assignment could have followed the variation assignment to reduce bias. The researcher has primary experience that students are biased toward improving and achieving high grades, and this process created an expectation of improvement with subsequent drafts or versions.

Bias also affects aesthetics. In this study to see if there is an improvement in the revelation of identity through a required narrative element, technically proficient work did not necessarily improve either the visual narrative or the expression of identity, but in assessment, there is a distinct bias to rate work higher because it is aesthetically appreciated for its technical proficiency and to lower the assessment because of poor skills and not because of any shortcomings in the narrative or identity expressed.

## **Data Collection and Analysis**

### **The art-making process.**

Using the Photogram Lesson Plan (Appendix A p. 59), students were prepped for the assignment and instructed to collect opaque, translucent, and transparent objects for the project. Exemplars were shown which included masters Christian Schad, Man Ray,

and Laszlo Moholy-Nagy, previous student peers, and one demonstrated by the teacher.

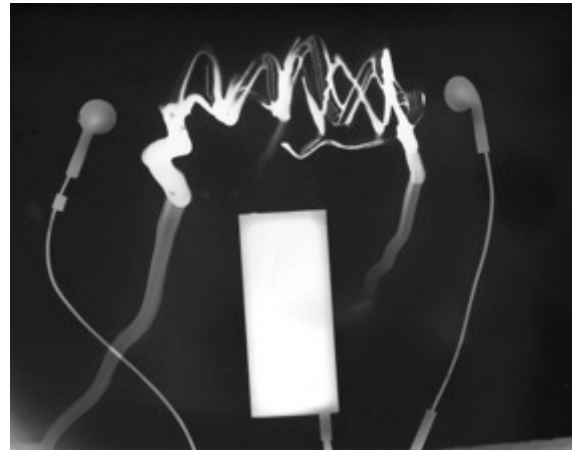
In the following class, students were given 90 minutes and 8x10" sheets of photographic paper to create and title their photograms. Students were encouraged to write an anecdote or reflection on the process, but it was not required. As a prep for the next class, students were asked to collect objects for their photograms with a conceptual theme of 'love'. The theme of love was broadly defined which included ideas such as favorites, likes, passion, and interests. As before, an equal amount of time and resources were allocated and students were encouraged, but not required, to write a narrative associated with their art.

### **Photogram analysis.**

After each process, students were given a self-assessment rubric for both photograms. Anonymous students peers, not sitting adjacent to the student artist, were given their classmate's photograms for assessment as well. Finally, the teacher evaluated and completed an assessment rubric. Following are the results of three students on both their skill-based non-narrative photogram and their concept-based narrative photogram. From 22 students, these three were selected as examples of: a) *Fig. 4.01*: Random selection; student's last name is first on attendance sheet, b) *Fig. 4.02* Significant improvement expressing identity in concept-based visual narrative, c) *Fig. 4.03*: Contradictory results where skill-based non-narrative is more expressive of identity than concept-based narrative attempt. Written reflections were not omitted on the non-narrative photograms: The student artists chose to only name, date, and title them.



*Randomability* Kiukl's Non-narrative



*The Element of Sound* Kiukl's narrative

Kiukl  
11/2/11  
"The element of Sound"

I love music. For all 365 days out of the year I listen to music, & I enjoy it. In this program I wanted to portray music & how I listen to it, as well as how I listen to it. I have my ipod plugged into my car all the time, & more often than not, I am playing my music loud. Music also affects me mentally & it can make me sad, happy, - acoustic, & I tried to portray that with the 'Soundwaves'. I think that music is a truly universal thing, I'm certain that it is enjoyed by everyone around the world & that's another reason why I chose music. Music has the power to connect people & unite people, it brings us closer together & it allows us to free our minds.

allow's

Kiukl's narrative for *The Element of Sound*

Figure 4.01 Random sample photograms

*Random sample analysis.*

It is a coincidence that this example was chosen randomly by picking a student at the top of an alphabetized attendance chart, and his non-narrative skill-based photogram is titled, *Randomability*. However, Kiukl's title, and the unstructured skill-based assignments, on the whole, were an assortment of random or highly interpretive assortment of compositions. Kiukl could have synthesized and creatively rationalized or explained his elements and composition, but chose not to. The objects can represent something as a group, but based on what was created and communicated, the researcher could only deduct that the student artist is honest, is technically proficient, and came to class prepared with a rich assortment of objects.

With Kiukl's concept-based narrative photogram, *The Element of Sound*, the student visually shows evidence of synthesis and identity. The previous unit involved drawing self-portraits. Here, Kiukl shows intentionality in using artifacts and negative space to visually express his own self-portrait and identity to music. He writes about his habits, his reasons, his emotions, and how this connects him to his environment, his culture, and the world. Kiukl concludes, "music has the power to connect people & unite people, it brings us closer together & is allows us to free our minds." He has also taken serendipity, an earlier mistake where he negligently got fixer onto the photo paper before developing which removes the silver prematurely and leaves white fingerprints or marks. Here, he uses that to create wave-like lines to symbolize music between the earbuds. It also has an appearance of hair or bangs on a self-portrait.

To support triangulation and validity, the researcher will show not only a random example, but also one that the student artist, an anonymous peer, and the teacher assessed



as strong evidence of improved identity expression through narrative and another where the result is contradictory.

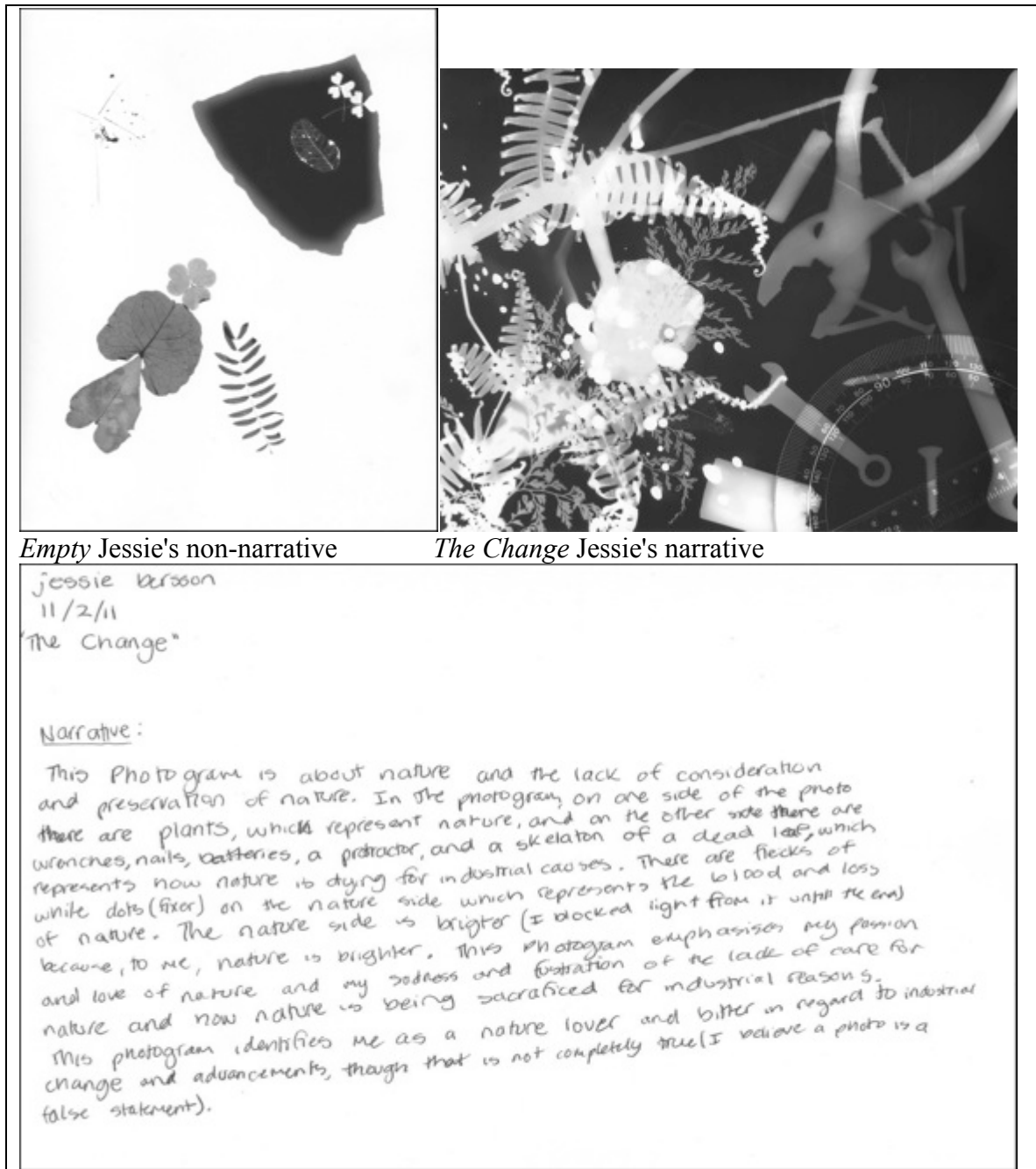


Figure 4.02 Trend sample photograms

*Trend sample analysis.*

Similar to the previous non-narrative example, Jessie's *Empty's* (Fig. 4.02) title implies a void of ideas and intention, although she certainly had the creative option of making and interpreting her skill-based art to represent something and not 'nothing'. Arguably, nothing or emptiness, is something, but neither the self-assessment of the artist, an anonymous peer, or the teacher evaluated the piece beyond what they objectively could perceive. After reading Jessie's narrative on *The Change*, connections can be made back to *Empty* to better understand identity, but to do so is a stretch of assumptions not validated by the artist's own assessment.

The visual narrative in *The Change* is so expressive, Jessie's written narrative is almost redundant. Technically, *Empty* was rather advanced with her 2<sup>nd</sup> generation positive print which is created by making a photogram of a photogram. However, the object in the top left corner is not clearly identifiable. In *The Change* Jessie is one of the few students to have found a solution of including a transparent object; the protractor. Narratives involve culture, conflicts, perspectives, and change over time, and in this single composition created by shadows of objects, Jessie has expressed herself and her world. She ended her narrative with a powerful but unsupported philosophical statement: "I believe a photo is a false statement."

The researcher received the following feedback from Jessie's parents:

"Jessie talks to a [sic] large lengths about classes at school. We recognize she shows much interest in Art, which we value very much. She is truly giving much creative energy and personal effort to your course. We are hoping for her to feel positive and accomplished in her artist pursuits in

high school to take on in many mediums in adulthood. Your encouragement and instruction are appreciated."

-Jim and Cindy Bersson (email 11/17/11)

Jessie's parents' feedback reveals both the student and parent interest and attitude in Art, the class, her grade, and how they feel the teacher can nurture success.



*Blown Away from Home* Makana's non-narr. *Endless Journey of Love* Makana's narr.

I love the simple idea of love, the idea of being able to have such a connection with another person. This is why I showed love as two small plants hanging on for dear life in the middle of my photograph. I chose these two plants because love is such a beautiful thing, yet it is just as fragile. My photograph shows that love is a dangerous thing, and that once you commit yourself to it, many physical & emotional obstacles will be in your way, which is showed by the sharp objects encircling the picture. I was trying to show that in the end, experiencing love is worth every second, but to keep it, you will have to hold onto it as tightly as you can. Many people want what you have and even if they can't they will still try take your love away. Despite all of this, you have to nurture whatever love until it flowers, bears fruit, and then the cycle starts all over again.

*Counter-trend sample analysis.*

All three assessments of Makana's photograms in Figure 4.03 contradict the trend and is an example where the skill-based non-narrative was assessed as more revealing of identity than the concept-based version. Makana's *Blown Away from Home* utilized natural and manmade objects arranged to express a complex synthesis of images that reveals a depth of the artist's identity.

Starting on the top left are the legible words "Hawaiian", "natural", and "water". In Hawaii, there are many white soaring birds that are known to migrate thousands of miles across the Pacific such as albatross, frigates, and boobies. These birds were 'blown away from home' and brought seeds with them from plants, which led to trees, flowers, seeds, and the eventual base for agriculture by the native Hawaiians. The white bird in the top left corner is also surrounded by a lei of flowers, which commonly represents the circle of life, renewal, and the Hawaiian culture of aloha. Although a lei or an island is round, it is also very finite, and the culture of respect for finite resources is ingrained. Aloha means hello, goodbye, and love, and in Hawaii they are one in the same. Makana's name is Hawaiian for 'gift', and lei are the most common gift in Hawaiian culture.

The seeds are put into a pattern of a wave or swell. Waves are created by wind and they generate energy, beauty, danger, and sport. Arguably, waves and water are Hawaii's top attraction for tourists and locals, but without the tradewinds, the islands would be unpleasantly hot and without waves.

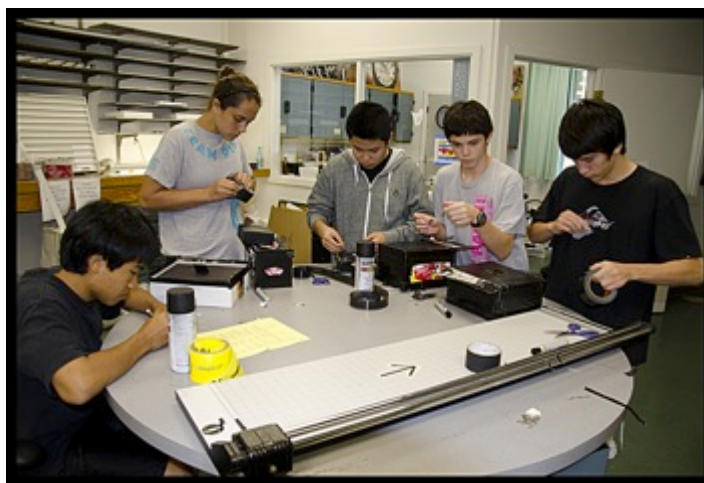
Below the waves are dangers. It is a great fear all that enter the water. This fear may also represent the development of wind farms in Hawaii which although are a source of power, are also feared for the change in the natural landscape or sightlines, and the

hazard it presents to local birds. The symbolism is both literal and metaphoric.

Makana's written narrative expresses a lot about his identity and intentions for his concept based photogram. However, without the written explanation, visually *Blown Away from Home* better expresses not only his environment, his culture, the past, and the present, but also the future reality for a majority of students at Punahou. The islands and the state are too small to retain and sustain most students who leave to attend universities and seek careers far from their families and homes. Rarely do these displaced students find the qualities of Hawaii, the nature, the water, the waves, and the aloha, in their future. Makana is the youngest child in his family, and all his siblings have now left home. *Blown Away from Home* expresses on many levels Makana's identity.

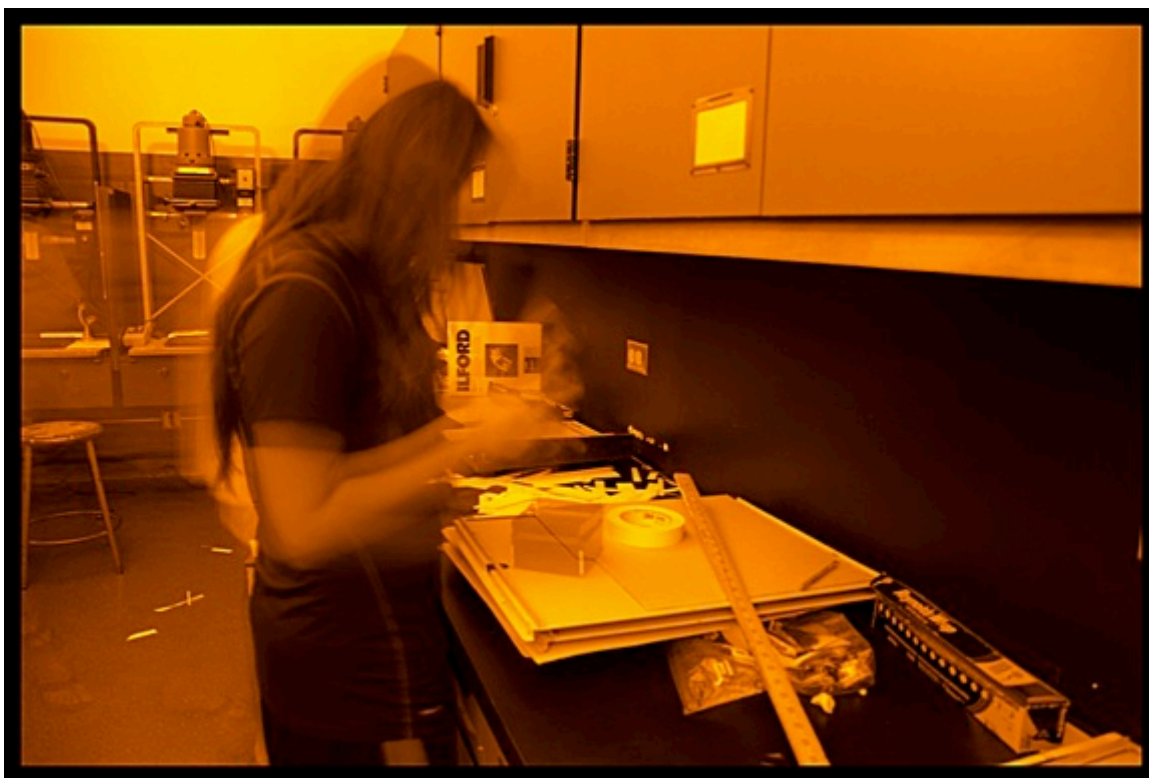
#### **Pinhole photography validation.**

Considering there were only 22 students from which the research data was being collected and analyzed, data from this second lesson was included so that any trend in the findings would have greater validity. The next lesson for this unit involved students making their own pinhole cameras, shooting images with them, and then writing an anecdote or reflection with one, and writing a narrative postcard, with the other.



*Fig. 4.04* Foundation Art students constructing pinhole cameras.





*Fig. 4.05 Student in darkroom loading photographic paper into her pinhole camera.*



*Fig. 4.06 Foundation Art students shooting with their pinhole cameras.*



*Fig. 4.07 Students developing negative prints before using enlargers to create positives.*

### **Pinhole photographs and postcards analysis.**

As with the photograms, the researcher selected only 3 examples in this report to show, although all results have been analyzed in the data tables and charts to follow. Similar to the photograms, the order of appearance here is as follows: a) *Figure 6.4 (Appendix B p. 77)*: Rhiann's works was randomly selected as an example of where the two versions neither support or contradict the research. Her work is an anomaly where both examples hint at identity but visually fall far short; b) *Figure 6.5 (Appendix B p. 78)*: The improvement in both technique and in expression of a concept and identity is apparent with James; c) *Figure 6.6 (Appendix B p. 79)*: Once again, Makana is one of two students out of 22 that shows evidence that contradicts the hypothesis and trend.

### ***Random sample analysis.***

Although not required, it was interesting to observe that once the narrative process was initiated in the second photogram phase, all students began writing reflections on their skills-based non-narrative pinhole photographs. On the surface, there is very little visual expression assessed and evidenced in either of Rhiann's images in figure 6.4 (Appendix B p. 77). Her identity is only revealed in her writing with a vague connection with the image. *Distant Memories* refers to her thoughts weaving the past with the present, while *Breathe* dreams of her future. Rhiann's mother passed away this year, and without a doubt, the loss and sorrow of losing a parent has a significant impact on an adolescent's identity and perspective of the past and the future. In her postcard, she writes to herself and from her own present, reminds herself in the future of 'our dream'. We can assume this is both her present and future objective, but it can also imply that it was a goal shared with her mother. Aspiring to attend prestigious schools such as

Stanford and Notre Dame are lofty goals, and therapeutically, the narrative and images frame her past to the present and offers a key to her future by coping with life in *Breathe*.

***Trend sample analysis.***

James' skills-based non-narrative and concept-based narrative in figure 6.5 (Appendix B p. 78) exhibit the most extreme improvement as assessed by the artist, an anonymous peer, and the teacher. It is open to interpretation why James decided to not create a positive photography in *Dark Skies*, but students were instructed that any reflection or narrative must be authentic, sincere, and non-fiction. Although his choice to write about the negative as if it were a positive is a creative choice, it does little to reveal the identity of the artist, other than perhaps a propensity to bend or break rules, deceive, and an interest in the idea of the coming or spreading of darkness.

In *Barred*, James synthesizes the image of walls and barriers with a narrative to a secret new lover. Instead of writing her name, he only puts her initials, and the address is faked other than the zip code. The fake street address has sexual connotations, while "puanini" in Hawaiian would translate as "flower stone wall". Punahou School is surrounded by a stone wall adorned by flowers, and many students have probably encountered their first kiss or sexual experience on this large 225 acre campus. The city of Winterhold is the capital of the fictional world of one the most popular role-playing fantasy games, Elder Scrolls: Skyrim. The large appeal of this video game is its open-ended, non-linear structure that has no story other than the one created by the player's interaction with the environment and characters. As James approaches adulthood, he begins to encounter barriers both real and symbolic that define his identity.



*Counter-trend sample analysis.*

Technically, Makana's maturity and skills are exceptional and the quality of his exposure, the sharpness and lack of blur in his pinhole photograph in figure 6.6 (Appendix B p. 79) *Natural Enemies* is extraordinary. Generally, pinhole photographs only work in direct sunlight, and his clear image shot in the shade is remarkable and deceptively simple. Makana's use of words such as *ironical* and *juxtaposition* reveals an intelligence and awareness uncommon in most adolescents his age. Makana has a keen eye for detail, but also the ability to look at the larger context as he expresses his perception of the contradiction between the cleaning cart and the messy floor.

Makana's pinhole postcard captures one of his classmates (Kiukl) dangerously close to the edge of the roof, about 5 yards past a rail barrier students are not allowed to pass. The narrative is rather trivial, with awareness to the unrealistically dark tone on Kiukl's skin yet Makana shows no curiosity as to the cause or remarks about the risks. Considering both his technical proficiency and his usual low risk approach to his previous work, the researcher is impressed by the imagery of *Tall, Dark, and Handsome*, but the narrative denies the image on many levels and creates doubt as to intentionality. Although the genders are evenly divided in the class, Makana was the only male student to include and make another person as his visual focal point. James refers to and references an environment to a relationship, but does not include them in the image. The researcher observed most of the girls pairing off and not only shooting together, but frequently including each other in their pinhole photographs. Boys, on the other hand, either ventured out independently, or in packs of 3 or more. Makana and Kiukl were the

only boys to pair off, and although Kiukl did not include Makana in his composition, his postcard was addressed to him.

### **Self, Peer, and Teacher Assessment Rubric Results**

To triangulate the data collected, the art assessment rubric (Fig. 3.8) was distributed and required completion by the artist, an anonymous peer, in class, and the teacher, outside of class hours.



*Fig. 4.08* Foundation Art students completing assessment rubrics for self and peers.

Each assessment rubric had seven criteria on a four point scale, and these points were totalled by the students and divided by seven for a score average. The researcher found that the math errors were so prevalent, that he had to verify and correct all the assessment point averages. Table 4.1 is a data table compilation of all the assessment averages as well as the average score of one student artist from three assessments:

P1=Non-narrative skills-based photograph	Self	Anonymous	Teacher	P1-Avg.	Self	Anonymous	Teacher	P2-Avg.	Self	Anonymous	Teacher	P3-Avg.	Self	Anonymous	Teacher	P4-Avg.
P2=Narrative concept-based photograph	Kiuki	1.4	1.7	1.2	1.4	2.5	2.7	1.9	2.4	1	1.3	1.9	1.4	2.3	2.3	2.4
P3=Non-narrative skills-based pinhole photo	Lauren	1.7	2.1	1.4	1.7	2.1	2.7	2.7	2.5	2.5	2.7	2.9	2.7	2.9	2.9	2.8
P4=Narrative concept-based pinhole postcard	Joe	1.7	1.9	1.4	1.7	1.6	1.6	2.1	3.1	2.5	3.4	1.6	2.5	2.5	2.9	2.7
	Jessie	1.6	1.4	1.2	1.4	2.5	2.7	3.1	3.5							
	Savannah	2.5	2.9	1.9	2.4	2.5		3.4	3	2.5	3.4	2.3	2.8	2.4	3.1	2.3
	Alec	1.9	2.3	1.6	1.9	2.7	1.4	2.9	3	3.4	2.7	2.5	2.7	2.9	2.9	2.9
	James	1.6	1.4	1.6	1.5	2.5	2.3	1.6	2.1	2	1.1	1.2	1.4	2.5	2.3	2.7
	McKenna	2	3	2.3	2.4	1.6	2.1	2.4	2.1	2.5	2.7	1.4	2.2	1.6	2.3	1.8
	Hannah	1.9	2.6	1.6	2	2.7	3.1	2.7	2.9	2.3	2.1	2.5	2.5	2.7	2.3	4
	Aaron	1.9	2.8	1.4	2	2.7	2.9	2.1	2.4	2.3	2.3	1.9	2.3	2.9	3.4	3.6
	Megan	1.7	1.4	1.4	1.3	2.5	2.3	2.3	2.3	1.6	1.6	1.6	1.6	2.1	1.8	2.3
	Conner	1.9	1.6	1.4	1.6	2.3	2.3	1.4	2	2.3	2.5	1.6	2.2	2.3	2.7	1.6
	Devon	2.1	2.6	1	1.9	2.3	3.1	1.6	2.5	1.2	2.1	1.9	1.7	1.9	1.9	2.2
	Reece	2	2.3	1.6	2.1	2.7	2.5	2.7	2.6	2.9	3.1	2.5	2.8	2.5	2.9	1.8
	Michelle	2.3	2	1.6	2	2.7	2.3	2.1	2.4	2.4	2.9	2.3	2.7	2.7	3.1	2.9
	Coco	2	2	1.2	1.7	1.9	2.3	1.6	1.9	2.1	1.6	1.6	1.6	1.8	2.7	1.9
	Josh	1.6	1.7	2.3	1.8	2.7	2.1	3.4	2.7	2.1	3.1	1.4	2.2	1	1	1.9
	Rhiann	2.6	2.4	1.9	2.3	3.1	2.9	2.3	2.8	2.5	3.4	2.5	2.8	2.7	3.1	3.8
	Makana	3.7	2.8	2.5	3	2.3	3.1	1.9	2.7	2.5	2.7	2.3	3.7	2.9	2.7	2.1
	Cassandra	2.4	2.3	1.9	2.3	2.3	2.7	2.3	2.4	2.3	2.9	2.7	2.4	1.8	2.9	2.3
	Parker	1.7	1.4	1.6	1.4	1.6	3.9	1.6	2.7	1.9	1	1.8	1.4	2.3	1.4	1.6
	Carolyn	1.9	2.3	1.2	1.9	1.9	2.3	2.3	2.2	1.6	2.9	1.6	2	1.8	2.9	1.9
	P1:S. Avg=	P1:A. Avg=	P1:T. Avg=	P1:S+A+T	P2:S. Avg=	P2:A. Avg=	P2:T. Avg=	P2:S+A+T	P3:S. Avg=	P3:A. Avg=	P3:T. Avg=	P3:S+A+T	P4:S. Avg=	P4:A. Avg=	P4:T. Avg=	P4:S+A+T
	2	2.3	1.6	1.9	2.5	2.1	2.3	2.3	2.5	2.5	2.5	2.5	2.5	2.5	2.5	2.5

Table 4.1 Self, anonymous peer, and teacher assessment data table.

The researcher then reorganized the data in Table 4.2 to analyze a comparison between all 22 student assessment rubric averages from three sources (self, peer, and teacher) to visualize the evaluation of the skills-based non-narrative photograph (P1) and the concept-based narrative photograph (P2). The same was done with the pinhole photograph (P3) and the narrative postcard (P4).

P1=Non-narrative skills-based photogram		Self	Self	Anonymous	Anonymous	Teacher	Teacher	P1-Avg.	P2-Avg.	
P2=Narrative concept-based photogram	Kiuk1		1.4	2.5	1.7	2.7	1.2	1.9	1.4	2.4
P3=Non-narrative skills-based pinhole photo	Lauren		1.7	2.1	2.1	2.7	1.4	2.7	1.7	2.5
P4=Narrative concept-based pinhole postcard	Joe		1.7	3.6	1.9	3.6	1.4	2.1	1.7	3.1
	Jessie		1.6	2.5	1.4	2.7	1.2	2.3	1.4	2.5
	Savannah		2.3	2.5	2.9		1.9	3.4	2.4	3
	Alec		1.9	2.7	2.3	3.4	1.6	2.9	1.9	3
	James		1.6	2.5	1.4	2.3	1.6	1.6	1.5	2.1
	McKenna		2	1.9	3	2.1	2.1	2.4	2.4	2.1
	Hannah		1.9	2.7	2.6	3.1	1.6	2.7	2	2.8
	Aaron		1.9	2.7	2.8	2.9	1.4	2.1	2	2.6
	Megan		1.7	2.5	1.4	2.1	1.4	2.3	1.5	2.3
	Conner		1.9	2.3	1.6	2.3	1.4	1.4	1.6	2
	Devon		2.1	2.1	2.6	3.1	1	1.6	1.9	2.3
	Reece		2	2.7	2.3	2.5	1.9	2.7	2.1	2.6
	Michelle		2.3	2.7	2	2.5	1.6	2.1	2	2.4
	Coco		2	1.9	2	2.3	1.2	1.6	1.7	1.9
	Josh		1.6	2.7	1.7	2.1	2.1	3.4	1.8	2.7
	Rhiann		2.6	3.1	2.4	2.9	1.9	2.3	2.3	2.8
	Makana		3.7	2.5	2.8	2.3	2.5	1.9	3	2.2
	Cassandra		2.4	2.3	2.1	2.7	1.9	2.3	2.1	2.4
	Parker		1.7	3.6	1.6	2.9	1.6	1.6	1.6	2.7
	Carolyn		1.9	1.9	2.3	2.5	1.2	2.3	1.8	2.2
		P1:S. Avg=	P2:S. Avg=	P1:A. Avg=	P2:A. Avg=	P1:T. Avg=	P2:T. Avg=	aP1:S+A+T	aP2:S+A+T	
	Averages		2	2.5	2.1	2.7	1.6	2.3	1.9	2.5

Table 4.2 Non-narr. vs. narrative photograph assessment average comparison data table.

Bar charts and scatter graphs in figures 6.7, 6.8, and 6.9 (Appendix B pp. 80-82) are comprehensively included in the appendix, but to help illustrate the findings, figure 4.09 uses a bar chart to visualize table 4.2.

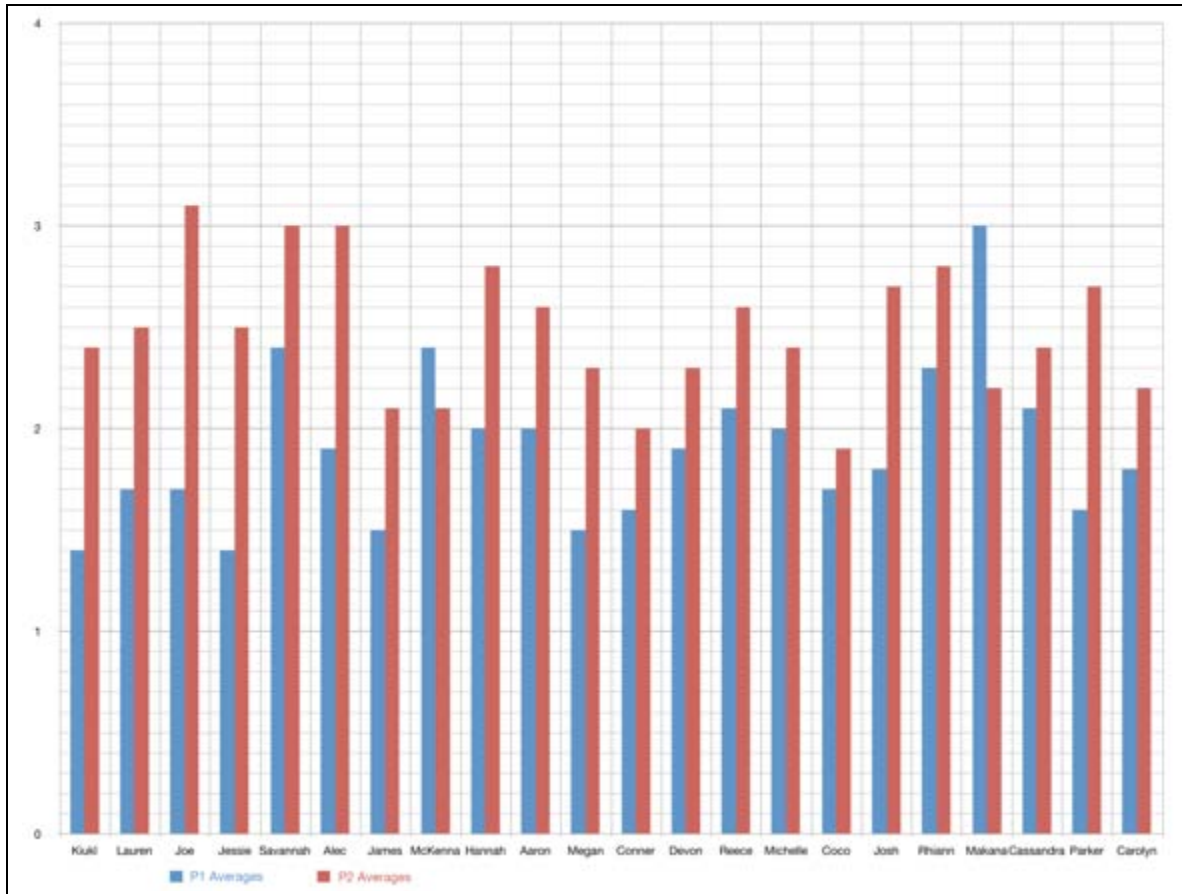


Fig. 4.09 Non-narrative (P1) vs. narrative (P2) photogram assessment averages bar chart.

With this comparative bar chart, it becomes apparent that with the exception of two students, 20 were assessed on average by themselves, an anonymous peer, and the teacher to have better expressed their identity with their concept-based narrative photogram over their skills-based non-narrative photogram. Figure 4.10 summarizes all the data from the photogram research into three averages and then overall combined:

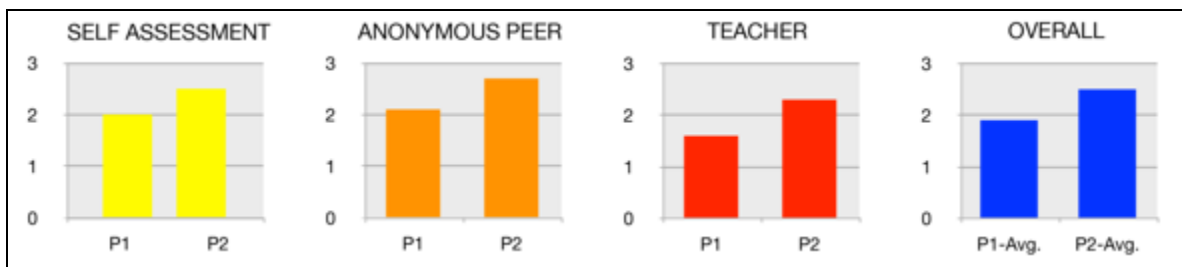
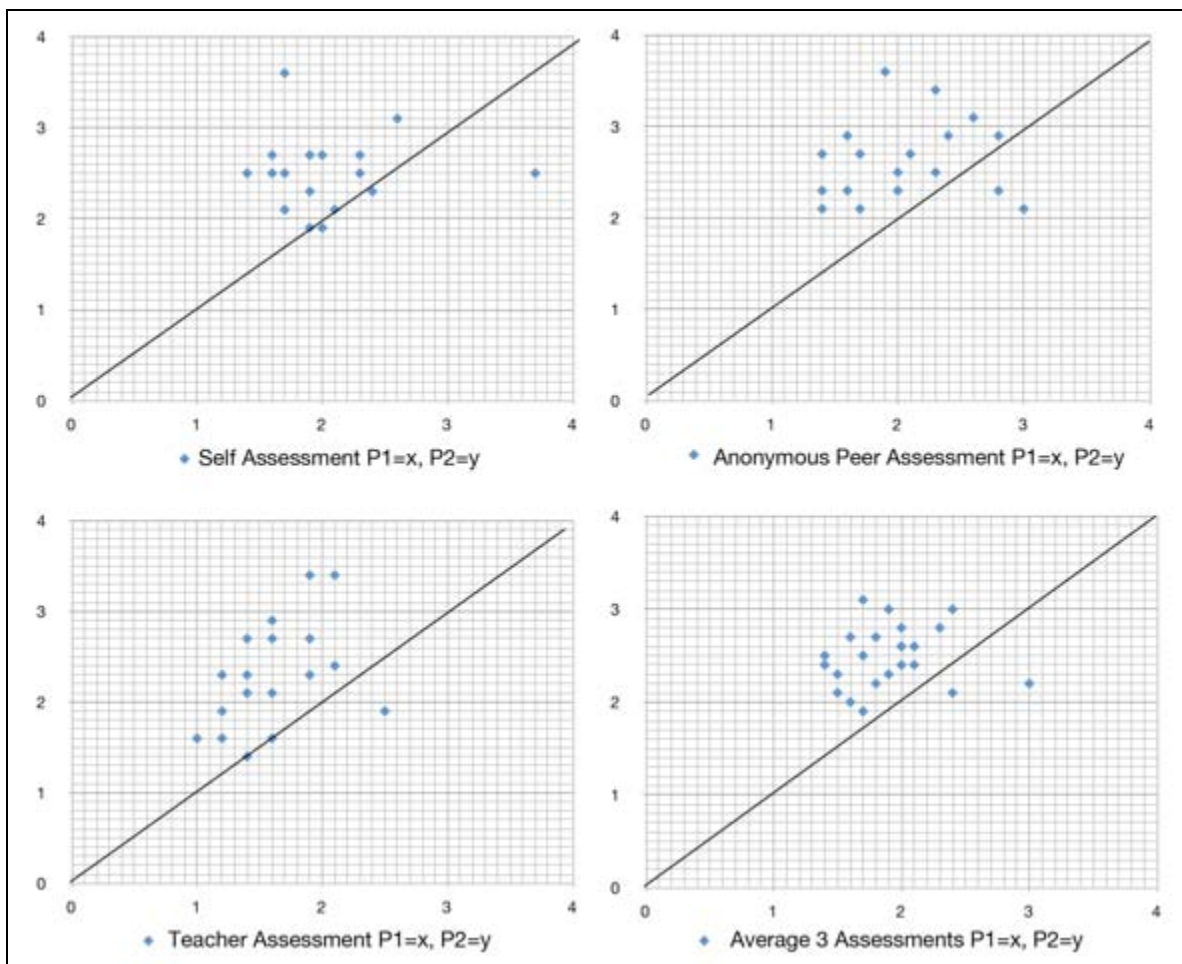


Fig. 4.10 Non-narrative (P1) vs. narrative (P2) photogram summary bar charts.

A different and improved visual analysis of the data was then created by plotting an x-y scatter chart. The x axis represents P1(or P3 for the pinhole photo) and the y axis represents P2 (or P4 for the pinhole postcard). The point where the two meet is plotted for each student. If P1 is assessed equal to P2, the plotted points will land on a perfect diagonal splitting the chart. All points above the line represent P2 or the concept-based narrative art as receiving a higher average assessment than P1 or the skills-based non-narrative art. The trend clearly shows a significantly higher assessment with narrative in the four charts in figure 4.11.



*Fig. 4.11* Photogram assessment X-Y Scatter Charts

### **Secondary Findings**

In the process of the data analysis, and the researcher's lack of experience and familiarity with Microsoft's Excel™ and Apple's Numbers™, chronologically the secondary findings preceded the primary findings. The initial data as seen in table 6.1 created a bar chart (Appendix B p. 81).

The chart in figure 6.8 (Appendix B p. 81) visually shows a trend, common with the rest of the data, in that the anonymous peer assessments most commonly scored highest, followed by the self assessment, and the lowest score evaluations by the teacher. Although this did not skew or distort the primary findings, it threatens some validity when there is a large discrepancy between assessments of the same work using the same rubric.

### **Utility of the Results**

Patton (2002) asked "to what extent are the findings useful for some intended purpose?" (p. 467). Adolescent males are largely driven by their egos and adolescent females by their emotions. Skills-based technical assignments, for the most part, do not engage student artists other than motivation from a challenge (ego), it's fun (emotion), or the incentive or punishment of a grade (ego and emotion). Burton (2000) asserted that "youngsters' minds consist of inextricable mixtures of personal and cultural dimensions, and engagement in the arts offers them the means to construct the narratives they need to make a complex world meaningful to them" (p. 344). Giving adolescents of both genders the opportunity to express a visual narrative allowed them both an egotistical and emotional incentive and outlet. They are not only learning skills, but also developing

awareness of themselves and others in a cultural context. If you do not have a strong sense of your own identity, you cannot have the esteem that your ideas, your visions, and your environment is important, significant, or worthy of sharing.

## **Conclusion**

Art slides are infamous for their ability to cure insomnia in adolescents. Historical narratives are of little interest to most adolescents unless they can understand how the past has formed the present and may influence the future. Adolescents are commonly too self-centered to truly appreciate understanding ideas and expressions of others, or to value their own identity, unless there is a bridge that affords them a process to escape the immaturity of their comprehension of the world, that makes sense and order with structure that narrative affords.

The researcher-teacher witnesses daily that all knowledge acquisition and growth halts in the class or studio if a story unfolds or a narrative, even a poor one, is shared. Empowering every student to tell their own narrative as synthesized in their art, opens the door to engagement and the rich individual identity each human being holds sacred.

Chapter Five discusses the personal impact of this study, its impact on practice, and concludes with recommendations for artist teachers of adolescent students and further research.

## **Chapter Five: Discussion and Conclusion**

This chapter discusses and concludes the personal impact of this action-based classroom study to understand if, how, and why narrative might improve visual expression of identity in adolescent art. Based on the findings of the previous chapters, a rationale for a new unit is presented, and in retrospect how the study could be improved as well as how this study may be shared and benefit other artist educators.

### **Discussion**

#### **Personal impact of the study.**

In student-centered art education for adolescents, the priority is often given to art-making skills because of its perceived significance and self-rewarding meaning as a core value required to realize self-expression. This study has shown that a concept-based theme utilizing narrative has relevancy to adolescent success in improving visual expression of identity that can parallel skill and technique development. In the past, the researcher had compartmentalized skill and concept driven paradigms in the art curriculum for foundation and advanced students respectively, but now has evidence that the two need not be mutually exclusive and that synthesizing narrative with skills is mutually beneficial and significantly improves adolescent expression of identity through art.

#### **Impact on practice.**

The findings support a rationale for a unit that incorporates narrative in a series of adolescent art lessons that reveals identity through culture, environment, and values while the adolescent artist learns skills and technique and expresses themselves conceptually.



Narrative is an outlet for adolescent egos and emotions which are commonly suppressed in other core areas outside of art education. Validating adolescent identity through an art unit that incorporates narrative expression reduces the bias in assessing technical skill as a greater value than conceptual expression. It is also an essential progression from the mimetic 19<sup>th</sup> century art paradigms into 21<sup>st</sup> century post-modern art goals and expectations.

## **Recommendations**

### **Implications for further research.**

Given the opportunity to replicate the study, many variables could be introduced to further test and validate the findings. Various exemplars were presented to the students to introduce the lesson. What is the impact of exemplars on student expression? How did student, teacher, and master exemplars affect the outcome of different student populations? Would an absence of exemplars reduce conformity and thus lower technical skill but encourage creativity and independent ideas? How would different types of exemplars affect outcomes? Although concerns about the effect of exemplars on the study may reveal secondary findings, they represent an unknown influence in this study.

The secondary findings in this study revealed a trend that anonymous peer assessments as a group gave the highest assessment while the teacher assessed the results most critically. From personal experience, this trend is also common outside of the adolescent age group. What social or perceptual dynamic causes this trend? Is this tendency significant and meaningful? Could an assessment rubric be designed to produce equity between self-assessments, peer, and teacher evaluations?

Although traditional darkrooms were once common on high school campuses nationwide, they have now all but disappeared and have been replaced by digital media labs. The research in this study used two forms of silver-based photography, but the use of narrative to visually express adolescent identity does not mandate any specific media and could be applied in all 2D as well as 3D art. The level and complexity of the results vary with the age and brain development of the student, but the findings correlate to elementary and middle school students as well as undergrad and graduate level adults.

## **Conclusion**

### **Advice to the field of art education.**

In this action-based classroom study on how visual narratives reflect upon adolescent identity, the research clearly indicates significant data that there is direct causation that incorporating a narrative conceptual theme for the most part improves visual expression of student identity in their art. This does not mean skill-based curriculum can and should be replaced, but rather supplemented with a focus on the relationship between the artist and their environment, culture, and values.

### **Advice to art teachers.**

At the conclusion of the study, a parent sent an unsolicited email:

*The other day, I asked Hannah how she was enjoying your class and she said, and I quote, "Dad, art class is my refuge. I love it , and Mr. Selarque is cool." Verbatim. Thank you for that.*

Skills empower student (and teacher) esteem and affords an opportunity for adolescents to validate themselves in an educational environment that expects

student conformity, standards testing, singular solutions, and competition outside of the art classroom. By supplementing instruction in technique with a narrative theme, assignments and projects become reflective personal journeys in the discovery of a relationship between the individual, their peers, their community, their culture, and their own values that define their identity.

Craft-making requires skills, but art-making requires identity. Narrative and art have been linked as far back as the Lascaux cave paintings and is the paramount of contemporary pop culture whether through the commercial success in NetFlix™ and videogames or the personal expressions on dot coms like YouTube™ or Vimeo™. From Homer to Hannah, the art of narratives becomes the narrative of artists.

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## UNIT 4: VISUAL NARRATIVES

### DESCRIPTIVE TITLE: VISUAL NARRATIVES

In this theme-based unit on a love relationship (boy/girlfriend, parent, idol, hobby, music, place, etc.), art students will identify a personal connection with a person, thing, or place that they deeply care about and explore visual elements that literally or figuratively represent this emotional connection as a photogram.

### GOALS:

Every unit in the art curricula educates from four perspectives: Studio Experience in Art; Historical Context of Art; Critique and Analysis of Art; and Aesthetics. The richness that comes from combining these perspectives leads students to understand deeply both art as a statement of cultures, and themselves as artists within a given culture.

### Unit Goals:

Students should:

#### Know:

- How to choose and evaluate a range of subject matter, symbols, and ideas.
- How to integrate structures and functions.
- How to reflect upon and assess the characteristics and merits of their work and the work of others.
- How to make connections between visual arts and other disciplines.
- To label name, date, and title all work and cite credit to references.

#### Understand:

- How to apply media, techniques, and processes.
- The visual arts in relation to history and cultures.
- Formal analysis of aesthetics and cultural contexts.
- How to eliminate or reduce negative internal thoughts and feelings via willing suspension of disbelief.

#### Be able to:

- Ask questions of themselves, their peers, their teacher, and those outside the classroom.
- Seek and experiment with multiple solutions. Use mistakes serendipitously as answers.
- Refine, rework, and reinvent multiple drafts.
- Avoid imitation and self-plagiarism to create unique and innovative images and concepts.
- Synthesize connections between aesthetics, concepts, identity, and narrative.

- Positively and intentionally collaborate and respect the material, the environment, and peers.
- Manage their time through mini-deadlines to pace the process.
- Cooperate and contribute in open critique analysis, interpretation, and evaluative assessments.
- Use sustainable, recycled, or reusable materials and resources if available.
- Present art for public viewing and exhibition.

**Note:** These standards established for an independent private school meet and exceed the Western Association of Schools and Colleges accreditation goals and expectations, as well as the State of Hawaii and NAEA art standards in proficiency and mastery.

### **INSTRUCTIONAL CONCEPTS:**

Thematically using relationships to connect student loves to synthesize compositional elements is regarded by Hamilton (1998) as an artistic strategy. “The abstract and symbolic qualities of this first unit photograms lends itself to metaphors and analogies and the relationship between the artist and these ideas. Kay (1998) reinforces “this ability to animate the physical environment with a perceptual metaphor...is found in creative individuals during the creative process. Metaphors and analogies are at the core of many creating thinking strategies (Gordon, 1961, p. 275)”. Simpson (1998) concurs that “imagery that contains metaphorical reference is often the best catalyst for meaningful, personal, visual expression for secondary students” (p. 301).

### **ARTISTIC BEHAVIORS:**

#### **Work Ethic/Discipline:**

Initiative: acting or taking charge independently

Persistence: making a continued effort despite difficulty or opposition

Motivation: having the desire and willingness to work productively

Preparation: actively making ready or being made ready

Clarity: taking appropriate measures to understand assignments and expectations

#### **Cooperation/“Kokua”:**

Mindfulness: being aware of surroundings, others, the studio

Respect: showing regard for school environment, materials, the learning process

#### **Craft:**

Care: paying attention to, or considering, materials for an assignment

Technique: carrying out a task skillfully

#### **Process:**

Planning: information-gathering, editing, decision-making

Practice: repeatedly exercising an activity or skill to acquire or maintain proficiency

Focus: concentrating one’s interest or action

Intent: working with purpose, design, objective, goal, ambition, idea

**Reflection:**

Analysis: examining in detail the elements or structure

Accuracy: faithfully or fairly representing the truth

Precision: skillfully and knowledgably using vocabulary

Feedback: receiving and giving constructive commentary, assessment, review

Critique: providing constructive formal feedback on finished work

**Connections:**

Gestalt: creating an organized whole that appears as more than the sum of its parts

Aesthetics: developing and understanding personal and cultural principles that define beauty

Synthesis: integrating two or more ideas to form something new

Historical/Cultural Associations: relating to, or developing original ideas about, larger social and artistic trends that are observed, imagined, discussed

**Growth:**

Experimentation: tentatively adopting an action without being sure of its eventual outcome

Risk-taking: balancing the chance of failure with the possibility of breakthrough

Self-expression: making known one's thoughts or feelings

Innovation: actively creating change, alteration, transformation, metamorphosis, breakthrough

Originality: displaying characteristics of independent thought, novelty, freshness, imagination

Assessment: Habits of Method (Content Knowledge)

**LESSONS:**

1. An introduction to the concept of the unit through observation, analysis, evaluation, and anecdotal narrative of historical and students examples of a skill based non-narrative photogram. Demonstration of lab process and technique. Students plan on identifying a personal relationship of love with a person or thing and as homework, collect objects that concretely or symbolically represent their relationship.
2. Added element of concept based narrative to express attraction, love, association to a particular place, person, subject, genre, media, interest, etc.
3. Student art will be self-critiqued in class by review of a self-assessment rubric, the theme and sub-theme, with their final submissions. Students are given the option to refine their work for extra-credit.
4. An introduction to the concept and creation of a pinhole camera, the process, and the results. Skill -based lesson to create non-narrative pinhole positive images.
5. Added element of concept based narrative to express attraction, love, association to a particular place, person, subject, genre, media, interest as a self-portrait pinhole postcard.



**MATERIALS and SUPPLIES:**

Sketchbook-journals, pencils, black permanent markers  
 Light-sensitive photographic paper and Photo chemistry

**RESOURCES:**

Photogram and mimetic, surreal, and abstract master & teacher photographic exemplars:

- Christian Schad (1919) *Schadograph no. 4*
- Man Ray (1922) *Champs délicieux #4*
- Curtis Moffat (1930) *Dragonfly*
- Jerry Uelsmann (1967) *Apocalypse II*

**FACILITIES:**

Traditional darkroom (with enlargers, photo chemicals, and sink)

**ASSESSMENT:**

This unit assesses the four standards set for the Punahou Academy art department: Studio Experience in Art; Historical Context of Art; Critique and Analysis of Art; and Aesthetics. Grading rubrics will encourage pace and organization of objectives and processes to fulfill ideas. The six facets of understanding that will be assessed include explanation, interpretation, application, perspective, empathy, and self-knowledge.

**Tools for Assessment:**

Grading Contract Art Rubric (outcomes, process, journal reflections)  
 Attitude and Participation on prep, project, and during critiques or presentations  
 Preparation  
 Attendance  
 Violation of Ethics Agreement  
 Deadlines

**References:**

- Gordon, W.J. (1961). *Synectics*. New York: Harper.
- Hamilton, C. M. (1998). Chapter 7. In Simpson, J., et al. *Creating meaning through art: Teacher as choicemaker*. Upper Saddle River, NJ: Prentice Hall.
- Kay, S. (1998). Chapter 7. In Simpson, J., et al. *Creating meaning through art: Teacher as choicemaker*. Upper Saddle River, NJ: Prentice Hall.
- Simpson, J. (1998). Chapter 8. In Simpson, J., et al. *Creating meaning through art: Teacher as choicemaker*. Upper Saddle River, NJ: Prentice Hall.

# LESSON 1: NON-NARRATIVE SKILL BUILDING PHOTOGRAMS

Punahou Academy, Grades: 9-12

Lesson Length: (1) 90 min. session

## RELATIONSHIP TO THE UNIT: VISUAL NARRATIVES

### RELATIONSHIP TO LIFE:

Empowerment comes with knowledge. This skill building activity offers students of all abilities to create a visual image void of a narrative origin, and reward in the aesthetic magic of latent silver images developing under the safelight of a darkroom tray.

#### I. PROBLEM/ACTIVITY:

Before art, there are the disciplines of physics and chemistry to be learned and understood. Students will learn how to apply light theory and photo chemistry to light sensitive gelatin silver prints.

#### II. GOALS:

Every lesson in this unit addresses directly or indirectly to the four overarching goals of the Punahou Art standards: Studio Experience in Art; Historical Context of Art; Critique and Analysis of Art; and Aesthetics. The richness that comes from the synthesis of these perspectives leads students to understand deeply both art as a statement of cultures, and themselves as artists within a given culture.

The specific goals of this lesson are to introduce and analyze student, teacher, and historic master models of photograms. Students will also be introduced to darkroom procedures and protocols, and view a demonstration of how to test and print their own photograms to be applied in the following lesson.

#### Lesson Goals:

Students should:

- Know how to choose and evaluate a range of subject matter, symbols, and ideas.
- Understand how to apply media, techniques, and processes.
- Understand the visual arts in relation to history and cultures.
- Understand formal analysis of aesthetics and cultural contexts.
- Able to ask questions of themselves, their peers, their teacher, and others.
- Able to cooperate and contribute in open critique analysis, interpretation, and evaluative assessments.

**III. OBJECTIVES:**

Students will:

Understand symbols and icons that metaphorically represent a loved person or thing.

Demonstrate the ability to plan a wordgram draft of the artifacts they will collect for their photograms.

Create a list that expands the notion of a one individual love or a passion for one thing to include a thematic passion for a group or an idea.

**IV. RESOURCES AND MATERIALS:**

Photogram and mimetic, surreal, and abstract photographic art exemplars:

- Christian Schad (1919) *Schadograph no. 4*
- Man Ray (1922) *Champs délicieux #4*
- Curtis Moffat (1930) *Dragonfly*
- Jerry Uelsmann (1967) *Apocalypse II*
- George Gerster (1972) *Mali*
- Paola Casali (2008) *Yangon fish market*
- Dutch Osborne (2010) *Alphabet*
- Alexandre Selarue (2010) *Puppy Love*

Access to a Photo Lab Darkroom with photo chemicals

Light sensitive photographic paper

Sketchbook-journals, pencil, permanent black marker

**V. MOTIVATION:**

**Topic:**

Find and collect objects that are opaque, translucent, and transparent.

**Association:**

Is there a reason you selected your specific objects? If so, what and why? If not, how does this reflect on your intentions?

**Visualization:**

How will opaque objects interact with non-opaque objects? Is your goal to compose a photogram that is representational, surreal, metaphoric, or abstract? If you mix your design, does that enhance or detract from your narrative or aesthetic? Is it possible to successfully compose a photogram with a mixed style, and if so, how?

**Transition:**

How are your expectations different than the results? Can you use serendipity to improve your experience and results? How do you deal with disappointment? With success?

**VI. PROCEDURES:****Demonstration/discussion of techniques:**

- View exemplars of photograms. Introduce and facilitate open critique using Feldman's model of description, formal analysis, interpretation, and judgment.
- Introduce darkroom safety and protocol. Demonstrate how to use the enlarger, placing 2D and/or 3D, opaque and/or translucent objects onto photographic paper, testing exposure times, print processing through photo chemicals, washing and drying technique, and alternative processes such as making a reversal positive, double exposure, etc., as time and interest permits.

**Distribution:**

- Homework handout: Collect artifacts related to a loved person or thing and bring to school.

**Work Period:**

- In sketchbook-journals, students write and sketch ideas and memories of their loves. They can research and seek help from others, such as siblings or parents, who may remember things the student has forgotten.

**Set-up and Clean-up:**

- Students will be given expectations and shown how to set up their work spaces and clean up before departing the lab/studio.

**Closure: Teacher/Student Summation:**

- Students write a summative self-reflection critique.
- Students self-assess their work on the grading rubric.

**VII. EVALUATION:**

- Students will submit a photogram for assessment and evaluation:
  - Grading Contract Art Rubric (outcomes, process, journal reflections)
  - Attitude and Participation on prep, project, and during critiques or presentations
  - Preparation and Deadlines
  - Attendance
  - Violation of Ethics Agreement
- 
- Each criteria goal and objective will be assessed using a 5 point scale.

# LESSON 2: CONCEPT BASED NARRATIVE PHOTOGRAMS

Punahou Academy, Grades: 9-12

Lesson Length: (2-4) 90 min. session

## RELATIONSHIP TO THE UNIT: VISUAL NARRATIVES

### RELATIONSHIP TO LIFE:

As adolescents, students are just beginning to shed their childhood identities and begin to transform into young adults. Expecting teenagers to directly reveal their deepest love is problematic, but by having art students collect artifacts that represent their love and to compose them in a photogram is an indirect but effective initial introduction to the relationships unit and the most basic of photographic processes.

### I. PROBLEM/ACTIVITY:

Who or what do you love the most? What artifacts could represent or are associated to your love? Students will observe and learn about historic and modern photogram examples. They will recall or research details about their love, sketch, and notate in their sketchbook-journals and then collect opaque, translucent, and transparent artifacts that represents or is associated to their love.

### II. GOALS:

Students will:

- Know how to choose and evaluate a range of subject matter, symbols, and ideas.
- Know how to integrate structures and functions.
- Know how to formatively reflect upon and assess the characteristics and merits of their work.
- Know how to make connections between visual arts and other disciplines.
- Understand how to apply media, techniques, and processes.
- Understand the visual arts in relation to their personal history and cultures.
- Be able to seek and experiment with multiple solutions. Use mistakes serendipitously as answers.
- Be able to refine, rework, and reinvent multiple drafts.
- Be able to avoid imitation and self-plagiarism to create unique and innovative images and concepts.
- Synthesize connections between aesthetics, concepts, identity, and narrative.
- Positively and intentionally collaborate and respect the material, the environment, and peers.
- Manage their time through mini-deadlines to pace the process.
- Use sustainable, recycled, or reusable materials and resources if available.

**III. OBJECTIVES:**

Print multiple drafts of a photogram that includes artifact elements that represent the past, present, and future of a person, thing, or place that is loved. Students will experiment in their initial or last drafts to explore and discover the limitations and potential of the medium. Application of the media, techniques, and processes should respect the safety, and studio space of the student and their classmates. The final draft photograms will connect visual narratives and/or express an aesthetic response to their personal history and culture.

**IV. RESOURCES AND MATERIALS:**

Access to a Photo Lab Darkroom with photo chemicals  
Light sensitive photographic paper

**V. MOTIVATION:****Topic:**

Who do you love? Do you love different people in different ways? Who do you love the most? Who have you loved the longest? Who did you love the shortest? What do you love? Do you love different things in different ways? What do you love the most? What have you loved the longest? What did you love the shortest?

**Association:**

What is it about that person that you love? What tokens, symbols, icons, souvenirs do you associate with your love? Do these objects represent the past, present, or future? What is it about that thing that you love? What tokens, symbols, icons, souvenirs do you associate with this thing? Do these objects represent the past, present, or future?

**Visualization:**

Let's look at examples of mimetic, surreal, and abstract art. What is the definition of these terms and what do they look like? Why would the artist choose to visualize in this way? Although these are still images, do they convey a narrative? Through juxtaposition do they synthesize and convey a relationship? How, why, and what? Was your love realistic, surreal, or abstract? Is there a narrative to your love or is it existential?

**Transition:**

Is your love reciprocated? Is your love public or a private and well-guarded secret? Which type of love is greater? Have you kept artifacts, such as gifts, collectibles, or souvenirs, as a reminder of your love? Could any of these objects be integrated into a photogram that would relate your passion?

**VI. PROCEDURES:****Demonstration/discussion of techniques:**

- Review darkroom safety, protocol, and procedures.
- Discuss pros and cons of experimentation for early drafts versus final drafts.

**Distribution:**

- Photographic paper is a finite resource, and although it is encouraged to experiment and take risks, the paper should not be carelessly wasted. Students are given a quota of paper and it is distributed one at a time, in the darkroom by the teacher, TA, or student worker. An honor system is used in which students are responsible for a quota.

**Work Period:**

- Lab or studio periods are dedicated to working in the darkroom creating photograms.

**Set-up and Clean-up:**

- Students will be given expectations and shown how to set up their work spaces and clean up before departing the lab/studio.

**Closure: Teacher/Student Summation:**

- Students will compare their initial planned photogram with their results. Did it meet, exceed, or fail expectations, and if so, how and why?
- Students will compare and contrast their photograms with the results of their classmates. Technically, aesthetically, and conceptually, relative to their classmates, what was the strength and shortcomings of their outcomes?

**VII. EVALUATION:**

- a) The loved person or thing is identified and is unusual or atypical.
- b) There are a minimum of two nouns of obtainable objects that represent the past, present, and future of this relationship.
- c) The juxtaposition of the ideas that the objects represent synthesizes a visual narrative and/or an aesthetic response that is significant and meaningful to the student artist.
- d) During class, the student contributed in positive, critical, and constructive ways, was not disruptive and completed tasks on time.



**BOSTON UNIVERSITY**  
**PROGRAMS IN EDUCATION**  
 Art Education Department

**Lesson Plan: 3**

**Teacher:** Alexandre Selarque

**Punahou Academy**

**Grades: 9-12 Lesson Length:** (6) 90 min. sessions

**TITLE of lesson: Empowerment thru Pinhole Self-Portraits**



**RELATIONSHIP TO THE UNIT: VISUAL NARRATIVE**

**RELATIONSHIP TO LIFE:** Did Steve Jobs dream how his innovations would impact our culture today? With technology and consumerism, we have lost the experience of making the tool that creates. In 1900, George Eastman introduced the Kodak Brownie, the world's first disposable camera, which required little skill to operate. Although disposable film cameras still represent the majority of cameras sold worldwide, digital photography will soon dominate the masses consumption for immediate gratification and the ease of deleting or disposing of images. Can we go back in time to experience photography before digital, before lenses and film, to the day of unique, one of a kind, camera obscura? I can't imagine that trading a calculator for an abacus would be an empowering experience, but making your own camera from items rescued from the trash and creating permanent images without batteries and technology is a transformative venture.

- I. **PROBLEM/ACTIVITY:** What dreams gave you the feeling of empowerment? A kiss, a goal scored, flying away from the enemy, star of a rock and roll band? Have you ever had a dream where you could play a musical instrument perfectly without effort? Have you ever been frustrated in reality when you've been unable to make something with your hands? What? Students will observe and learn about early use of the camera obscura and how they can create their own pinhole cameras that will take images in a way that manufactured cameras can't.



**II. GOALS:**

- Choose and evaluate a range of subject matter, symbols, and ideas.
- Apply media, techniques, and processes.
- Connect visual narratives to their personal history and culture.
- Formal analysis of aesthetics and cultural contexts.

**III. OBJECTIVES:**

- Refine, rework, and reinvent multiple drafts.
- Avoid imitation to create unique and innovative images and concepts.
- Synthesize connections between aesthetics, concepts, identity, and narrative.
- Positively and intentionally collaborate and respect the material, the environment, and peers.
- Cooperate and contribute in open critique analysis, interpretation, and evaluative assessments.
- Use sustainable, recycled, or reusable materials and resources if available.
- Create art for public viewing and exhibition.

**IV. RESOURCES AND MATERIALS:**

Images and diagrams of camera obscura

Photographs of a large variety of pinhole cameras

Photogram and mimetic, surreal, and abstract photographic art exemplars:

- Scott Speck (2010) *Bonnie Branch Dam*
- bucks14 (2010) *mouthphoto1nd8.jpg*
- Wayne Belger (2010) *Self-Portrait Sunday*
- Cameron Eldred (2009) *Pinhole Hand Studies 4*
- Alyson Belcher (2009) *Pinhole Self-Portraits*

Access to a Photo Lab Darkroom with photo chemicals

Light sensitive photographic paper

1 inch masking tape, 2 inch matte black gaffers tape, matte black spray paint  
pins, scissors, exacto knives, aluminum foil, black permanent markers

Sketchbook-journals, pencil, permanent black marker

**V. MOTIVATION:****Topic:**

What are some of the most empowering moments in your life? Were they connected to experiences of your personal growth and unexpected success and accomplishment? Learning to walk and being potty trained are high on the list, but you probably don't remember that far back. Do you remember the first time you rode a bicycle without training wheels? The first time you tied your shoes? Your first goal in soccer? A first kiss?

**Association:**

Every semester, in the darkroom, I see students develop their first print in the developing tray and are empowered by the magic of how they captured light onto a 2D print. Would it be more significant if it wasn't shot through a lens made in Thailand through a camera designed in Japan, onto a chip manufactured in Korea, assembled in Mexico, viewed through a monitor made in China, purchased on

eBay from a reputable tag, and then printed at Costco? Your dreams are not imported. However you can export them and by doing so without technological barriers, they can empower and transform the dreamer.

**Visualization:**

When we look through the mirror, we do not see ourselves as we are. We see our mirrored flipped image. Therefore, when we see photographs of ourselves shot by others, we don't think we look that way because it looks flipped from how we are used to seeing our mirrored self. By shooting a self portrait with cameras we make ourselves, we can now take ownership of how photons of light, unaltered by lenses, technology, and digital zeros and ones, may recreate ourselves as avatars.

**Transition:**

Art, like life, is about knowing, understanding, and following the rules until you are better served to bend or break them. Before you scheme to reinvent the wheel, know and understand some simple laws of physics that will help you create the tool. Once you've made the tool, consider how it works differently than an \$800 D-SLR and how you can take advantage of those differences to create a dream-like self-portrait that through the process of creation will empower you.

## VI. PROCEDURES:

**Demonstration/discussion of techniques:**

- View exemplars of camera obscura, pinhole cameras, and self-portrait pinhole photography.
- Review darkroom safety and protocol.
- Demonstrate what size and type of containers work well for pinhole cameras and how the size and dimensions affect the results.
- Demonstrate how to modify found containers to convert them into functional cameras.
- Demonstrate how to shoot and troubleshoot with pinhole cameras.

**Distribution:**

- In sketchbook-journals, students write and sketch ideas about empowering dreams.
- Homework: Bring to school at least two containers for use as a pinhole camera.
- Students are given a quota of time and photographic paper is distributed one at a time, in the darkroom by the teacher, TA, or student worker.

**Work Period:**

- First studio period is dedicated to working in the studio making pinhole cameras.
- Most students will begin to finish their cameras while others begin to testing.
- All students should be testing or shooting their first pinhole negatives.
- All students should be done testing and are now shooting or finishing their self-portraits.
- All students should be using negatives to create positive prints, collages, and labeling.

**Set-up and Clean-up:**

- Students will be given expectations and shown how to set up their work spaces and how to clean up before departing class or the lab/studio.

**Closure: Teacher/Student Summation:**

- On the last day of the lesson, students will post their self-portrait pinhole prints and using Feldman's model of description, formal analysis, interpretation, and judgment give feedback to their peers.
- The student artist will then share what new perspective their peers have given them and their work that was not intentional, and to share what was intentional that was not verbalized in the critique.
- Homework: Students should label their work with name, date, title and in their sketchbook-journals cross reference their work to the relationship when, what, and why they felt empowered by this project and how it relates to one of their dreams.

**VII. EVALUATION:**

- Please refer to criteria of goals and objectives previously stated.
- Grading assessment rubric.

Name of parent \_\_\_\_\_ Date \_\_\_\_\_

Name of student \_\_\_\_\_ Title or description \_\_\_\_\_

*Aloha,*

*I am completing my Masters of Art in Art Education at Boston University and would appreciate your permission to use your response, references and images of your child's Foundation Art project, and possible photographs of your child as a student in class as part of my Masters Research Project. I would be happy to share with you the finished results, but prefer not to tell you too many details about the research objectives at this time as this may bias or affect your objectivity or response.*

*My enrollment in this Boston University course is supported by a K-12 art learning fellowship approved by Punahou's Institute for Teaching, Learning, and Instructional Innovation. Your participation, or lack of, will not affect your child's grade. However, it will allow me the opportunity to learn more about the effectiveness of what we are doing or can do to improve art education for your child and those that follow.*

*The final Masters Research Project may be published by Punahou School and/or Boston University for academic purposes only.*

1. *Are you willing to answer the following questions and may I use the response anonymously in the study? Yes \_\_\_\_\_ No \_\_\_\_\_  
(If "no", please stop here and email this back).*
2. *Do you grant permission for me to use references and images of your child and their work in Foundation Art for this study that may be published by Punahou and/or Boston University? Students will be referred to by first name only (e.g. Trevor or Alexis). Parents will be referred to by last initial only or relation to child only (e.g. Trevor's mother or Mrs. K).  
Yes \_\_\_\_\_ No \_\_\_\_\_ (If "no", please stop here and email this back).*

*Please ask your child to show you what they created in Foundation Art today. Do not take notes as this may hinder the candor or spontaneity and authenticity of their response.*

- a) *Without any further prompting, what did your child tell you? Please do not edit their response, regardless of how trivial or unrelated their response may seem. Please do not censor complaints or a negative reaction. Do not make a positive 'spin' on an uninspired mediocre response. Do not exaggerate an enthusiastic or positive response.*

*If they seem finished with talking about it, but did not talk about the following, please ask:*

- b) What did they like about the process of making the art?*
- c) What did they not like about the process?*
- d) What did they like about the results?*
- e) What did they not like about the results?*

*If your child gives you one word answers like “fun”, “interesting”, “cool”, “hard”, etc, ask them to elaborate; how or why?*

*If your child says, “I don’t know”, they are either being apathetic, are being guarded (an adolescent behavior) and do not wish to reveal to someone they are vulnerable to their true thoughts and feelings, need to be convinced you are genuinely interested and care, or they may not understand the question.*

*Feel free at this point to drop it, they may choose to share with you later when they are in the mood. You may also want to try to interpret why they are saying “I don’t know” and help them to better express themselves. If for any reason this questioning creates a negative experience for either you or your child, just stop. You’re done!*

*In what way do you, as the parent, see value or merits or lack of value in this one art expression by your child?*

*There are no right or wrong answers to this survey. I expect a large range of responses. Again your participation and responses will in no way enhance or devalue your child’s grade in class or for the assignment. Although in quarter and semester report cards, every student will be assessed a “Personal Development Rating” in regards to their overall attitude, preparation, and participation, this is an evaluation of the student, not their parents.*

*If your child communicates anything remotely related to this assignment to you but you felt sharing it did not respond to the questions of this survey, please feel free to share them with me. The more I know, the more I understand, the better I teach, the better the students learn and grow.*

*Mahalo, Alex Selarque, Academy Art teacher*

*Fig. 6.1 Optional parent feedback survey*

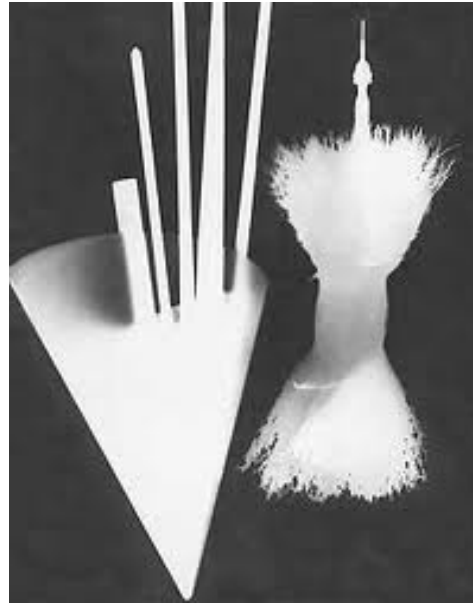
Christian Schad (1919) *Schadograph #. 4*Man Ray (1922) *Champs délicieux #4*Curtis Moffat (1930) *Dragonfly*Jerry Uelsmann (1967) *Apocalypse II*Dutch Osborne (2010) *Alphabet*Alexandre Selarque (2010) *Puppy Love*

Fig. 6.2 Master and teacher photogram exemplars

Danne Dhirgahayu *Self-portrait*Sebastien LeFranc *Stairs*Amanda Schmitt *Down to Earth*Nancy Breslin *Breakfast*Monika Manovaj *Ghosts*Massimo Stefanutti *Balasso**Fig. 6.3 Master pinhole photograph exemplars*





*Distant Memories* Rhiann's pinhole non-narr. *Breathe* Rhiann's postcard narrative

Rhiann Sato, 11-17-2011,  
 "Distant Memories" *remembering in the past*  
 In the distance, you can see the homes lined up on the mountains. In kindergarten, I had a very similar view from my classroom window (Wilcox Hall). This year is my 10th @ Punahou, and it feels like a true milestone when I can look out and see how far I've come from one year to the next.

11/17/2011 "Breathe"  
 Dear Rhiann,  
 This was the first postcard you ever developed. You're probably @ Notre Dame / Stanford right now (it was our dream) but remember that day on Bishop 3rd floor looking over the city and watching the clouds rolling in... Take some time to breathe. I know you're stressed.  
 GO IRISH 🍀  
 P. Rhiann Sato

Rhiann Sato  
 3926 Kilauea Avenue  
 Honolulu, HI  
 96816

Fig. 6.4 Random sample non-narrative skill-based vs. narrative concept-based.



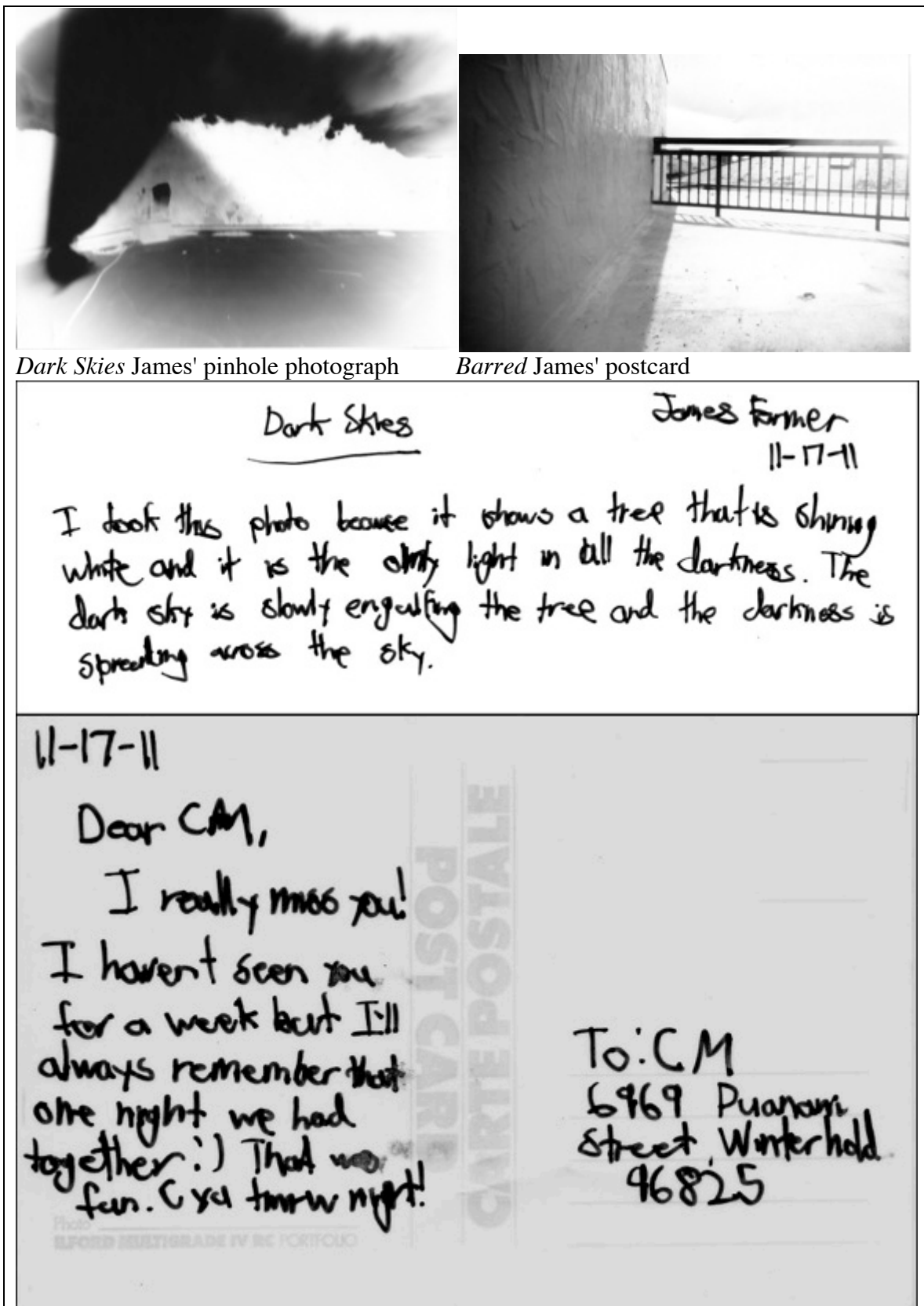


Fig. 6.5 Trend sample non-narrative skill-based vs. narrative concept-based.



Natural Enemies Makana's Pinhole



Tall, Dark, and Handsome Makana's Postcard

Natural Enemies

11/17/11 Makana Turepho/maka

I shot this picture right outside the art room. I wanted to capture the blobs of gum/gum on the floor, I liked the contrast between this mess and the janitor's supplies. I may have not realized this ironical juxtaposition at first, but there was something about it that drew me to it. This was the negative of my first positive, and one of the negatives that I might have had is that it is right outside of the art door. It has a nice curve at the bottom, but I did not think that it was my best picture until I turned it into a positive.

11/17/11 "Tall, Dark, & Handsome"

Dear Kiukl,

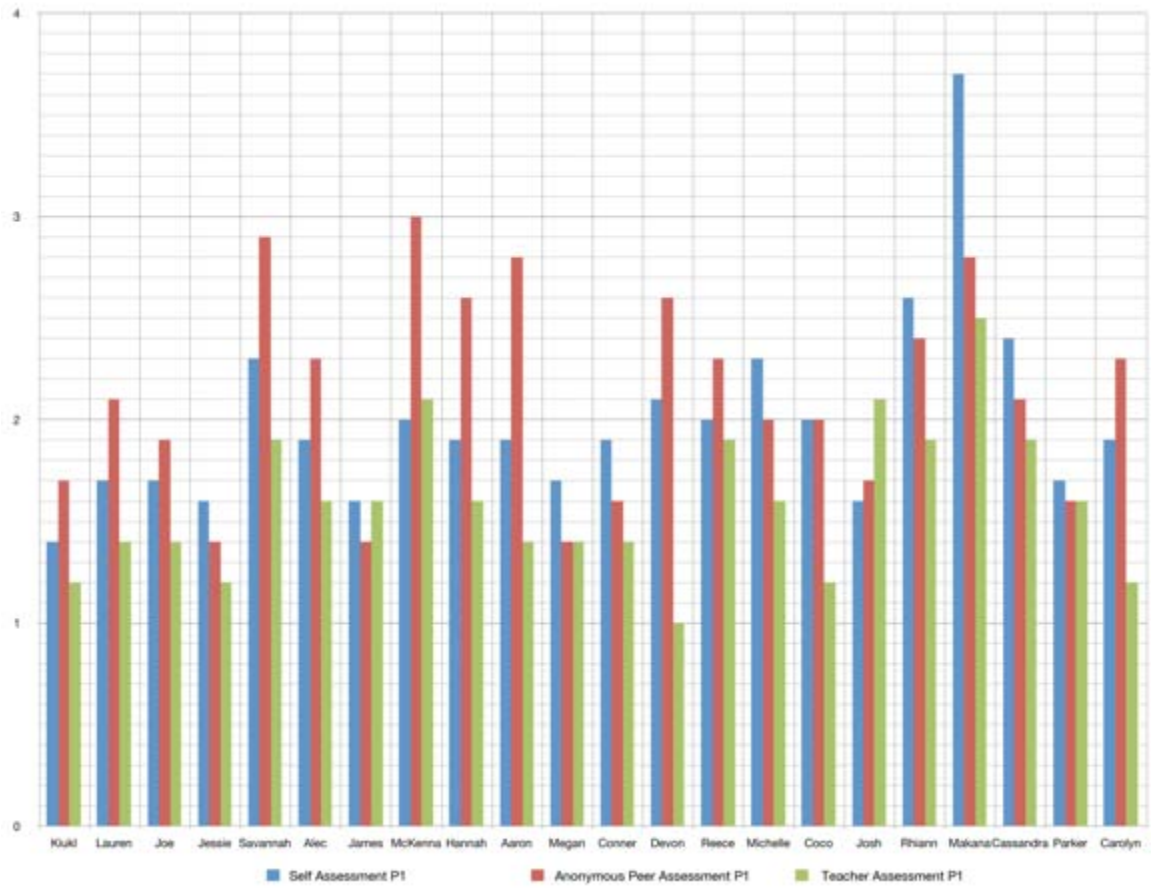
This is a picture of you when you were 15 years old. Since I made this a positive your skin looks pretty dark. Maybe if you look at this in a few years and have a really crazy tan, this could be reality

Makana T.

To: Kiukl Adelbai  
2049 St. Louis drive, Honolulu

P.S. - This might be your African twin HI

Fig. 6.6 Counter-trend sample non-narrative skill-based versus narrative concept-based.



*Fig. 6.7 Skills-based non-narrative photogram assessment bar chart.*

		Self	Self	Anonymous	Anonymous	Teacher	Teacher	P1-Avg.	P2-Avg.	
P1=Non-narrative skills-based photogram										
P2=Narrative concept-based photogram	Kiuki		1.4	2.5	1.7	2.7	1.2	1.9	1.4	2.4
P3=Non-narrative skills-based pinhole photo	Lauren		1.7	2.1	2.1	2.7	1.4	2.7	1.7	2.5
P4=Narrative concept-based pinhole postcard	Joe		1.7	3.6	1.9	3.6	1.4	2.1	1.7	3.1
	Jessie		1.6	2.5	1.4	2.7	1.2	2.3	1.4	2.5
	Savannah		2.3	2.5	2.9		1.9	3.4	2.4	3
	Alec		1.9	2.7	2.3	3.4	1.6	2.9	1.9	3
	James		1.6	2.5	1.4	2.3	1.6	1.6	1.5	2.1
	McKenna		2	1.9	3	2.1	2.1	2.4	2.4	2.1
	Hannah		1.9	2.7	2.6	3.1	1.6	2.7	2	2.8
	Aaron		1.9	2.7	2.8	2.9	1.4	2.1	2	2.6
	Megan		1.7	2.5	1.4	2.1	1.4	2.3	1.5	2.3
	Conner		1.9	2.3	1.6	2.3	1.4	1.4	1.6	2
	Devon		2.1	2.1	2.6	3.1	1	1.6	1.9	2.3
	Reece		2	2.7	2.3	2.5	1.9	2.7	2.1	2.6
	Michelle		2.3	2.7	2	2.5	1.6	2.1	2	2.4
	Coco		2	1.9	2	2.3	1.2	1.6	1.7	1.9
	Josh		1.6	2.7	1.7	2.1	2.1	3.4	1.8	2.7
	Rhiann		2.6	3.1	2.4	2.9	1.9	2.3	2.3	2.8
	Makana		3.7	2.5	2.8	2.3	2.5	1.9	3	2.2
	Cassandra		2.4	2.3	2.1	2.7	1.9	2.3	2.1	2.4
	Parker		1.7	3.6	1.6	2.9	1.6	1.6	1.6	2.7
	Carolyn		1.9	1.9	2.3	2.5	1.2	2.3	1.8	2.2
		P1:S. Avg=	P2:S. Avg=	P1:A. Avg=	P2:A. Avg=	P1:T. Avg=	P2:T. Avg=	aP1:S+A+T	aP2:S+A+T	
	Averages		2	2.5	2.1	2.7	1.6	2.3	1.9	2.5

Table 6.1 Skill-based non-narrative vs. concept-base narrative photogram assessment.

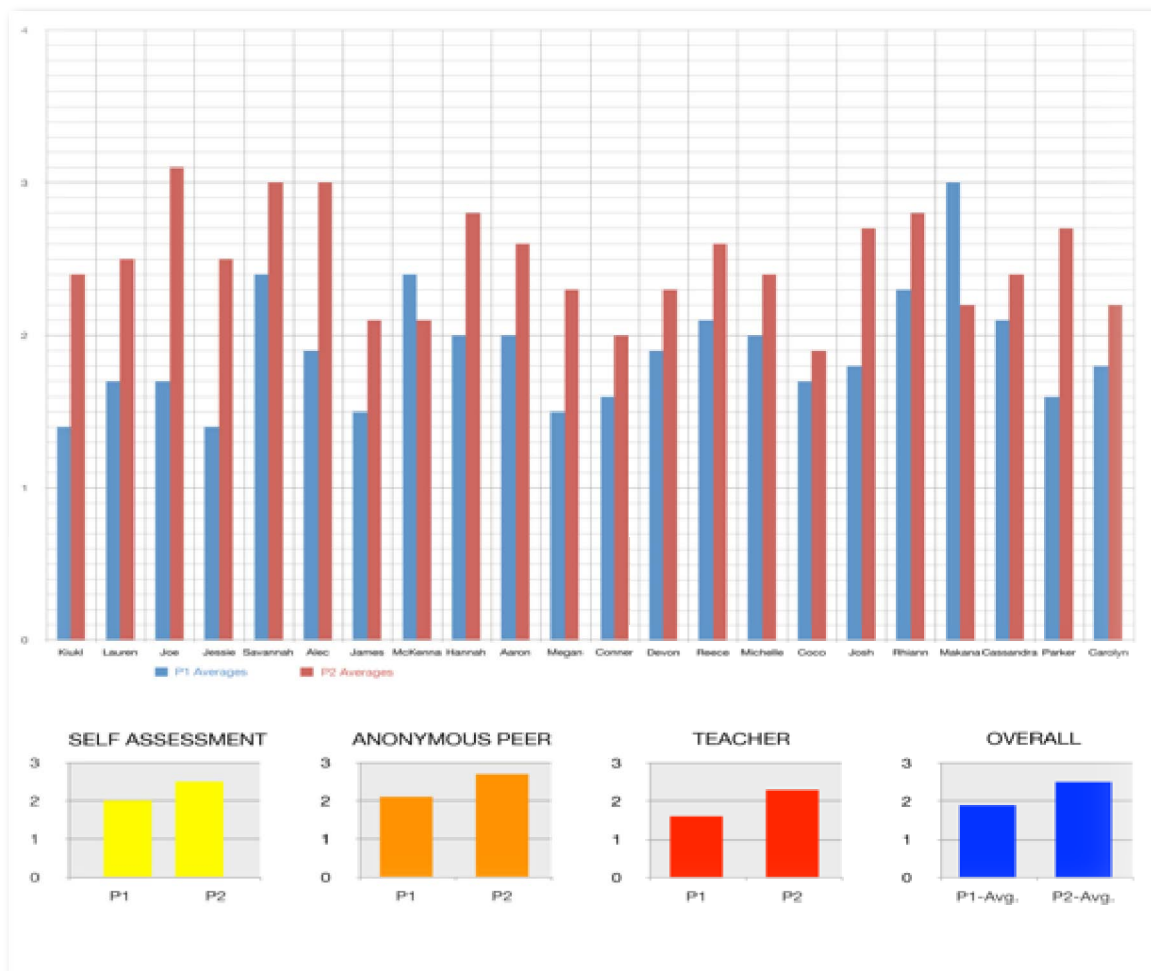


Fig. 6.8 Bar chart of table 6.1 showing trend of narrative photogram assessments.

*Table 6.2 Skill-based non-narrative v. concept-base narrative pinhole photo assessment.*

